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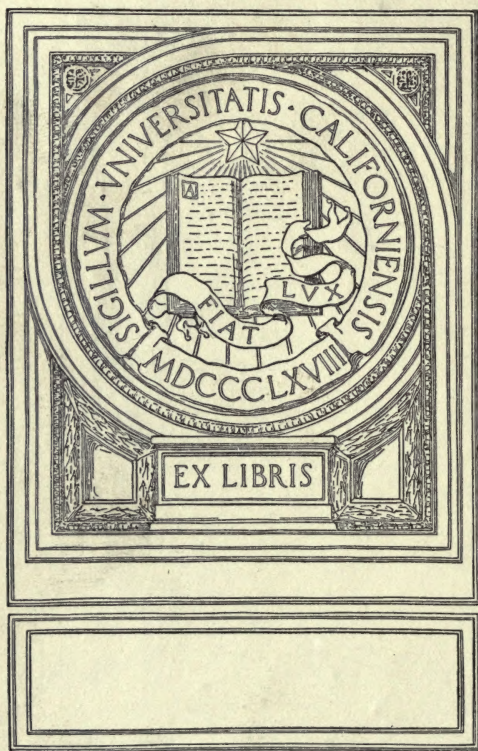


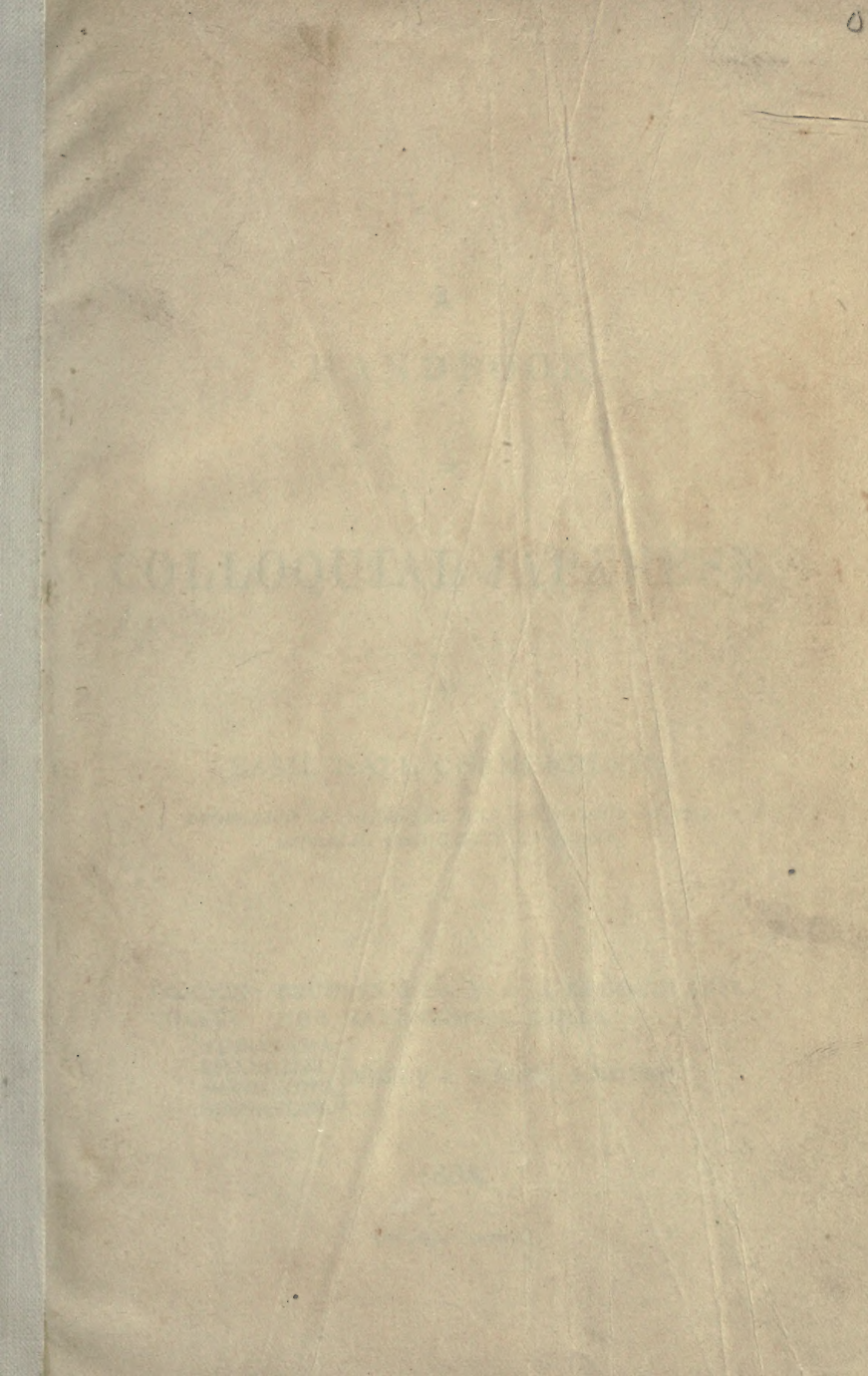
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A
HANDBOOK
OF
COLLOQUIAL JAPANESE.

BY

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THE
A
HANDBOOK

GOLDEN HILL JAPANESE

City of
California

RAIL HALL CHAMBERLAIN

1922

PREFACE.

THE author's thanks are due to various Japanese gentlemen for kind assistance rendered by them towards the production of the present work, and especially to His Excellency Tsuji Shinji, Vice-Minister of Education, to Mr. T. Nishimura, Instructor-in-Chief at the Fifth Upper Middle School of Kumamoto, to Mr. T. Imai, Manager of the Statistical Society of Tōkyō, to Mr. S. Isawa, Chief of the Bureau of Compilation in the Imperial Educational Department, and to Mr. Y. Sannomiya, of the Imperial Household. His thanks are likewise due to Mr. Rouwenhorst Mulder, and more especially to Mr. Ernest Satow, C. M. G., Her Britannic Majesty's Minister Resident at Bangkok, for permission to make use of some of the examples contained in that gentleman's valuable work (now unfortunately out of print), the "Kuaiwa Hen." The idea of furnishing each example with a literal interlinear version in addition to the usual free translation was suggested by Dr. E. Baelz, of the Imperial University, and will, it is hoped, prove to be one of the most useful features of the work.

So far the past. As for the future, the author will be most grateful to any persons who will favour him either with corrections of any misstatements which the present book may contain, or with suggestions for the better elucidation of the difficult language with which it deals.

IMPERIAL UNIVERSITY OF JAPAN.

October, 1888.

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THEORETICAL
PART.

HANDBOOK

OF

COLLOQUIAL JAPANESE.

CHAPTER I.

Introductory Remarks.

¶ 1. "How can I learn to speak Japanese?"—This question has been so often addressed to the present writer, that he has resolved to put his answer into a permanent shape. He is persuaded that no language was ever learnt solely from a grammar,—least of all a language like Japanese, whose structure and idioms are so alien from all that we are accustomed to in Europe. The student is therefore recommended only to glance through the Theoretical Part at first, in order to obtain a general idea of the territory he has to conquer. He can pick up by the way such of the examples as strike him, committing them to memory and seeking opportunities for using them to his servants and his native teacher. He should then go on to the Practical Part, and attack the stories as soon as possible, however baffling it may seem to be confronted with such long sentences. After all, as Japanese consists chiefly of long sentences, one cannot too early decide to face them. A little practice will rob them of much of their terror. Every

now and then the Theoretical Part should be consulted on difficult points. It should be read through carefully a little at a time, after a diligent study of the Practical Part and a committal of a few pages of the latter to memory shall have caused the student to make some way in the mastery of the language.

- ¶ 2. The necessity for memorising cannot be too strongly insisted on. It is the sole means of escape from the pernicious habit of thinking in English, translating every sentence literally from a whispered English original, and therefore beginning and ending by speaking English Japanese instead of Japanese Japanese. It is not only that the words and idioms of Japanese differ from our English words and idioms, but that the same set of circumstances does not always draw from Japanese speakers remarks similar to those which they would draw from European speakers. Japanese thoughts do not run in the same channels as ours do.

To take a very simple instance. If an Englishman wishes to make a polite remark to a friend about the latter's sick father, he will probably say "I hope your father is better to-day". In French, German, Italian, etc., the expression would be pretty nearly the same. In each of these languages the same kindly hope would be expressed. In Japanese it is quite different. The phrase would run thus :

Ototsan wa, dō de gozaimasū?
Honourable-father-Mr. as-for, how is?
 or more politely

Go shimpū wa, ikaga de irasshaimasū?
August real-father as-for, how delgus-to-be?

The idea of hoping or fearing does not present itself to the Far-Eastern mind, as it does so constantly to ours.

The student should endeavour to place himself from the outset at the Japanese point of view. This he can do only by dint of much learning by heart. The trouble thus taken will be of infinite advantage to him, even if his ultimate aim be the indoctrination of the Japanese with foreign ideas. It will put him in sympathy with his hearers. It is true that, of late, English idioms have begun to penetrate into the Japanese language. But it is chiefly into the language of literature. The style of every-day speech is as yet hardly affected by this new influence.

- ¶ 3. It is still doubtful in what family of languages Japanese should be included. There is no relationship between it and Aino, the speech of the hairy aborigines whom the Japanese conquerors have gradually pushed eastwards and northwards. In structure, though not to any appreciable extent in vocabulary, Japanese closely resembles Korean; and both it and Korean may possibly be related to Mongol and to Manchu, and therefore claim to be included in the Altaïc group. Be this as it may, Japanese is what is generally termed an agglutinative language, that is to say that it builds up its words and grammatical forms by suffixes loosely soldered to the root or stem. It also shows faint traces of the "law of vowel harmony" or "attraction," which characterises the Altaïc languages. This manifests itself in a tendency to uniformity in the vowels of successive syllables; as *ototoshi*, "the year before last," for *ato toshi*. Similarly in several of the words recently adopted from English, such as *inki* "European ink;" *Gotto*, "the Christian God;" *bukku*, "a European book."

- ¶ 4. The earliest Japanese literature that has come down

to us dates, in its present form, from the beginning of the eighth century after Christ. The general structure of the language at that time was the same as at the present day; but the changes of detail have been so numerous, that a page of eighth century Japanese is unintelligible to a modern native of Tōkyō without special study. One of the chief factors in the alteration of the language has been the gradual infiltration of Chinese words and phrases, which naturally accompanied the borrowing of Buddhism, Confucianism, and the various arts and sciences of China. Chinese has, so to speak, been the Latin and Greek of Japan. Even at the present day it supplies names for most of the new implements, sciences and ideas, which are being introduced from Europe and America. Thus we have:

<i>jō-ki-sen</i> ,	lit. "steam ship,"	"a steamer."
<i>jō-ki-sha</i> ,	„ "steam vehicle,"	"a railway train."
<i>min-ken</i> ,	„ "people authority,"	"democracy."
<i>sha-shin</i> ,	„ "copy truth,"	"a photograph."
<i>ron-ri-gaku</i> ,	„ "argument science,"	"logic."
<i>tetsu-dō</i> ,	„ "iron road,"	"a railway."
<i>ban-koku kō-hō</i> ,	{ "myriad countries" "public law," }	{ "international law."
<i>jō-yaku kai-sei</i> „	{ "treaty amend- ment," }	{ "treaty revision."
<i>rik-ken sei-ji</i> „	{ "set-up law gov- ernment," }	{ "constitutional government."
<i>yū-shō rep-pai</i> „	{ "superior conquer, inferior lose," }	{ "the survival of the fittest."

5. The Japanese do not pronounce Chinese in a manner which would be intelligible to any Chinaman. They have two standards of pronunciation, both of them

corruptions of the Chinese pronunciation of over a thousand years ago. One of these is called the *Go-on*, the other the *Kan-on*, from the names of certain ancient Chinese kingdoms. Usage decrees that the same word shall be pronounced according to the *Go-on* in some contexts, and according to the *Kan-on* in others. Thus the *myō* of *dai-myō*, "a feudal noble" (lit. "a great name"), is the same as the *mei* of *mei-butsu*, "the chief production of a locality" (lit. "a name thing" i.e. "a famous thing"). In this case *myō* is the *Go-on*, *mei* the *Kan-on* of the same Chinese character 名, which in China itself is pronounced *ming*. The practical student will do best to learn words by rote, without troubling himself whether each term, if Chinese, be in the *Go-on* or in the *Kan-on*.

- ¶ 6. The effect of the steady influx of Chinese words during more than a millennium has been to discredit the native Japanese equivalents even when they exist. A foreigner who wishes to be considered an elegant speaker should, therefore, gradually accustom himself to employ Chinese words very freely, except when addressing uneducated persons. He should, for instance, use

CHINESE

JAPANESE.

<i>aku-shin</i> , "a bad heart,"	rather than	<i>warui kokoro</i> .
<i>i-rai</i> , "henceforward,"	„ „	<i>kore kara</i> .
<i>kai-hen</i> , "the sea-shore,"	„ „	<i>umibe</i> .
<i>sak-kon</i> , "yesterday and to-day,"	rather than	} <i>kinō to konnichi to</i> .
<i>Wa-sei</i> , "Japanese made,"	rather than	
		} <i>Nippon de dekita</i> .
<i>Yō-Bei</i> , "Europe and America,"	rather than	} <i>Yōroppa to Ame-rika to</i> .

Some persons indeed, both Japanese and foreign, regret

the fashionable preference for Chinese words. But the fashion exists, and to follow it is considered a mark of culture; neither is it possible, even were it desirable, for an outsider to set up a standard of his own, different from that acknowledged by the natives. The copiousness of the Chinese tongue, and the marvellous concision which generally enables it to express in two or three syllables ideas which would require five or six in Japanese and indeed in almost any other language, form an argument in favour of this species of Japanese Johnsonianism. On the other hand, much confusion is caused by the fact that numbers of Chinese words are pronounced alike. The consequence of this is that it is sometimes impossible to know what a term means, without reference to the Chinese characters with which it is written. In any case, whether he speak simply or learnedly, the student should at least avoid speaking vulgarly. Japanese, is as full of slang and vulgarisms of all sorts as English is. But what should we say to a young Japanese who, having been sent to London to learn our language, should return home with the *haccent* of 'Ighgate and the diction of the street Arab?

- ¶ 7. Japanese writing consists of the Chinese characters,—ideographs, as they are sometimes styled,—mixed with a syllabic writing called the *Kana*. The meaning of the latter term is “borrowed (*kari*) names (*na*).” It has reference to the borrowing, or as we should say adaptation, of characters originally ideographic for the purpose of phonetic transcription. The *Kana* syllabary is a native Japanese invention, dating back over a thousand years. There are two principal forms of it. These are the *Kata-kana*, or “Part *Kana*,” so-called because the signs composing it

consist of fragments of the square Chinese characters, and the *Hira-gana*, or “Easy Kana,” so called because consisting of entire Chinese characters written in the most sketchy cursive hand. We cannot, within the limits of the present work, treat any further of this subject. Students desirous of pursuing it are recommended to begin by the *Hira-gana*, and then pass on to a study of the most usual Chinese square characters as given in Mr. Fukuzawa Yukichi’s “*Moji no Oshie*” (three small volumes, to be obtained in Tōkyō at the Chūkindō, Ginza Nichōme, or at Mita, Keiō Gijuku). The whole subject of the *Kana* and Chinese characters is minutely treated in several of the “Readers” recently compiled for use in the primary schools. One of the best is Mr. Kudō Seiichi’s “*Shin Tokuhon*” (eight small volumes, to be obtained in Tōkyō at Ōkura Yasugorō’s, No. 18, Nihon-bashi-dōri, Itchōme). The *Kata-kana*, though so much more simple-looking than the *Hira-gana* and the Chinese characters, is less commonly used. At the present day there is a party in favour of the adoption of the Roman alphabet. Its organ, the “*Rōmaji Zasshi*,” gives articles in various styles, romanised according to a simple phonetic system, which is now generally followed by foreigners who write on Japanese subjects, and which has therefore been adopted in this Handbook.

- ¶ 8. It is possible to learn to speak Japanese quite correctly without studying the native system of writing. Unfortunately the acquirement of the Colloquial does not help much towards the comprehension of books, newspapers and letters, even supposing the student to have them read aloud to him. The Japanese are still in the state in which we were during the Middle Ages. They do not

write as they speak, but use an antiquated and indeed partly artificial dialect whenever they put pen to paper. This is the so called "Written Language." Of the few books published in the Colloquial, the best are the novels of a living author named Enchō. The student, who does not wish to trouble about the characters, cannot do better than write out one of these books from his teacher's dictation. It should be added that they contain passages to which lady students would take exception. This is the case with all Japanese fiction. It is not that the Japanese novelists revel, Zola-like, in vice. On the contrary, their sentiments mostly leave nothing to be desired. But they have a startlingly realistic way of calling a spade a spade. Here are the titles of Enchō's two best works:—

"*Botan-Dōrō*" the story of a last century vendetta.

"*Ezo-Nishiki Kōkyō no Iezuto*," a clever adaptation to modern Japanese social conditions of Wilkie Collins' "New Magdalen." It appeared as a *feuilleton* to the "*Yamato Shimbun*" newspaper in 1886-7.

Another amusing novel in Colloquial is the "*Ansei Mitsu-gumi Sakazuki*," by Hakuen. It deals with middle and lower class life during the last days of the Shōgunate.

9. A word as to the parts of speech in Japanese. Strictly speaking, there are but two, the verb and the noun. The particles, or "postpositions" and suffixes, which take the place of our prepositions, conjunctions and conjugational terminations, were themselves originally fragments of nouns and verbs. The pronoun and numeral are simply nouns. The true adjective (including the adverb) is a sort of neuter verb. But many words answering to our adjectives and adverbs are nouns in Japanese. There is

no article. Altogether our grammatical categories do not fit the Japanese language well. They have only been adhered to in this work in so far as they may serve as landmarks familiar to the student.

¶ 10. In conclusion, the following warnings concerning errors into which European speakers of Japanese are apt to fall, may be found useful:—

Do not confound long and short vowels. (See ¶ 13.)

Do not use personal pronouns too freely. (See ¶ 71.)

Do not insert the postposition *no* between an adjective and the noun to which it belongs. (See ¶ 208.)

Do not apply honorifics to yourself. For me to ask any one, for instance, to *shinjō* something to myself, or to *haiken* something belonging to myself, would be as if I should say: "Have the honour to give it to me," or "Have the honour to look at this thing belonging to me." As explained in Chap. XI, honorifics can only be applied to other people, and humble terms must be used in speaking of oneself. I *shinjō* (lit. "respectfully lift up") something to you; but I ask you to *kudasai* (lit. "condescend") something to me. I *haiken* (lit. "adoringly look at") something belonging to you: but I ask you to *goran nasai* (lit. "august glance deign") something belonging to me. (See ¶ 405.) If you hear beggars in the street shouting after you to *shinjō* a copper to them, it is only because, having learnt from experience that foreigners constantly misuse the honorifics, they think to ingratiate themselves and to be more easily understood by doing likewise. Were they addressing a Japanese, they would never dream of saying anything so rude and so absurd.

CHAPTER II.

Pronunciation and Letter-Changes.

PRONUNCIATION.

- ¶ 11. Japanese, when written phonetically with the Roman alphabet according to the phonetic spelling sanctioned by the Romanisation Society and Dr. Hepburn's Dictionary, requires the same letters as English, with the exception of *l*, *q*, *v* and *x*. The letter *c* occurs only in the combination *ch*, which is sounded nearly like English *ch* in "church," but a little more softly, as *cha*, "tea;" *chichi*, "milk."
- ¶ 12. The vowels are sounded as in Italian, but are always short unless marked with the sign of long quantity. It is impossible to express the values of the Japanese vowels correctly in English; but, speaking approximately, we may say that
- | | | |
|----------|-------------------------------------|-----------------------------------|
| <i>a</i> | resembles the <i>a</i> in "father," | but is shorter. |
| <i>e</i> | „ „ „ <i>e</i> „ | "men." |
| <i>i</i> | „ „ „ <i>i</i> „ | "machine," „ „ „ |
| <i>o</i> | „ „ „ <i>o</i> „ | "bone," „ „ „ |
| <i>u</i> | „ „ „ <i>u</i> „ | "bush." |
| <i>ō</i> | „ „ „ <i>o</i> „ | "bone," but is a purer <i>o</i> . |
| <i>ū</i> | „ „ „ <i>oo</i> „ | "food." |
- ¶ 13. Great care must be taken to distinguish the short from the long vowels; for there are many words totally distinct in meaning, but differing, so far as pronunciation is concerned, merely in the quantity of their vowels; thus:

<i>ko</i> , "a child;"	<i>kō</i> , "incense."
<i>koko</i> , "here;"	<i>kōkō</i> , "filial piety."
<i>sato</i> , "a village;"	<i>satō</i> , "sugar."
<i>toru</i> , "to take;"	<i>tōru</i> , "to pass through."
<i>tsuji</i> , "a cross-road;"	<i>tsūji</i> , "an interpreter."
<i>zutsu</i> , "[one, etc.] at a time;"	<i>zutsū</i> , "a headache."

The only long vowels of common occurrence are *ō* and *ū*. Long *ā* hardly occurs excepting in the interjections *ā!* *mā!* *nā!* and *sā!* and in the word *obāsan*, "an old lady," "grandmother." Long *ē* hardly occurs excepting in the interjection *nē*. Long *ī* does not occur, its place being taken by double *ii*, as in *yoroshii*, "good," as it is considered that careful speakers sound the two *i*'s separately.

- ¶ 14. When preceded by another vowel or by *n*, the vowel *e* is sounded as *ye*, *i* as *yi*, and *o* as *wo*. Thus *ue*, "above," *kon-in* "marriage," and *shio*, "salt," are respectively pronounced (and by many transliterators written) *uye*, *konyin*, and *shiwo*.
- ¶ 15. The vowels *i* and *u* are often inaudible or nearly so in common conversation, after the consonants *f*, *k*, *s*, *sh*, and *ts*, as

<i>futatsu</i> ,	"two,"	pronounced	<i>ftatsu</i> .
<i>watakushi</i> ,	"I,"	„	<i>watakshi</i> .
<i>takusan</i> ,	"much," "many,"	„	<i>taxan</i> .
<i>gozaimasu</i> ,	"there is,"	„	<i>gozaimas</i> .
<i>shita</i> ,	"below,"	„	<i>shta</i> .
<i>tsuki</i> ,	"the moon,"	„	<i>tski</i> .

- ¶ 16. *Hi* has a tendency to pass into *shi* and even into simple *sh*, especially in the mouths of the vulgar of Tōkyō, who pronounce for instance the word *hige*, "beard," as *shige*,

and *hito*, "person," as *shto*. Careful Japanese speakers attempt (not always successfully) to avoid this error.

- ¶ 17. Initial *u* is silent, and the following *m* doubled in the pronunciation of the four words

<i>uma</i> ,	"a horse,"	pronounced	<i>mma</i> .
<i>umai</i> ,	"nice [to eat],"	,,	<i>mmai</i> .
<i>umareru</i> ,	"to be born,"	,,	<i>mmareru</i> .
<i>ume</i> ,	"a plum-tree,"	,,	<i>mme</i> .

- ¶ 18. The quiescent vowels are distinguished in this work by the sign of short quantity, as *takūsan*, *shīta*, *ūma*. But it should be noted that the Japanese themselves are not conscious of failing to pronounce the *i*'s and *u*'s in question, and that these letters often recover their proper power for the sake of clearness or emphasis. That is why they are allowed to remain in the transliteration.

- ¶ 19. The vowel *u*, when following *sh* or *j*, is often mispronounced as *i* by the Tōkyō people; thus:

teishi, for *teishu*, "a husband."

They also mispronounce *yū* as *i*, thus:

iki for *yuki*, "snow."

- ¶ 20. Be very careful to discriminate final *e* from final *i*. Englishmen are often unintelligible owing to their confounding such words as

<i>sake</i> ,	"rice-beer;"	and	<i>saki</i> ,	"front,"	"before."
<i>take</i> ,	"a bamboo;"	,,	<i>taki</i> ,	"a waterfall."	
<i>yume</i> ,	"a dream;"	,,	<i>yumi</i> ,	"a bow."	

- ¶ 21. The diphthongs *ae*, *ai*, *ao*, *au*, *ei*, *oi*, *ui*, call for no remark, each vowel retaining its own proper sound, as in Italian. Thus the second syllable of *kirei*, "pretty," sounds nearly like the English word "ray;" *kau*, "to buy," sounds nearly like the English "cow." In the case of verbs

ending in *au*, such as *kan*, "to buy;" *morau*, "to receive;" *shitaganau*, "to follow," it is indeed optional to pronounce the letters *au* like a long *ō*. But this is more characteristic of Western Japanese than of the Tokyō dialect.

- ¶ 22. The vulgar in Tōkyō say *ai* for *ae*, and *oi* for *oe*, as *mai* instead of *mae*, “before;” *koi* (which means “love”) instead of *koe*, “voice.” They also often contract *ai* into a long *ē*, as *naranē* for *naranai*, “it won’t do.” But this is as bad as the dropping of the letter *h* by cockneys.

23. *Iu* is pronounced like *yū*, e.g. *iu*, "to say."
Ou, " " " " *ō*, " *omou*, "to think."

N. B. It is customary to substitute *ou* for *ō* in writing the present tense of certain verbs, in order to make them conform to the general rule whereby the present tense of all verbs ends in *u*.

- ¶ 24. The Consonants are pronounced approximately as in English, subject to the following remarks:—

F is a true labial, not the English labio-dental; that is to say, it is formed by means of the lips alone, not, as our *f* is, by placing the upper teeth on the lower lips.

G never has the sound of *j*. At the beginning of a word it is pronounced hard, like the *g* in "give." In the middle of a word it has the sound of English *ng* in "longing." Thus *Kiga*, the name of a place, rhymes almost exactly with "singer," (not with "finger," where the *ng* does double duty, first to render the sound of *ng* and then the sound of *g* alone; this double sound is represented in Japanese by the combination *ng*, as *kin-gin*, "gold and silver," pronounced *king-gin*). Foreigners often err in pronouncing such words as *Kiga* like *King-ga*, and *kago*, "a palanquin," like *kang-go*.

N final is pronounced half-way between a true *n* and the French nasal *n*.

R is the very softest of English *r*'s, and is never rolled or gargled as in French and German.

W shows so strong a tendency to become obsolete after *k* and *g*, not only in Tōkyō but in most parts of the country excepting the West, that it is optional to write, for instance, *kwashi* or *kashi*, "cake;" *Gwaimushō* or *Gaimushō*, "the Foreign Office." In the present work the *w* has been retained in all such cases, in order to conform to the usage of Dr. Hepburn's dictionary. Note that all such words are derived from the Chinese.

Y is always a consonant. Thus the syllable *mya* in *myaku*, "the pulse," is pronounced as one syllable, like *mia* in the English word "amiable." Care must be taken not to confound it with the dissyllable *miya* in such words as *miyako* (*mi-ya-ko*), "a capital city."

Z, when preceding the vowel *u*, has the sound of *dz*, and is accordingly so written by many transliterators, as *mizu* or *midzu*, "water." We write *z* in this work, rather than *dz*, merely in order to conform to the usage of the dictionary.

¶ 25. Double consonants must, as in Italian, be carefully distinguished from single ones, thus :

<i>ama</i> , "a nun;"	<i>amma</i> ,	"a shampooer."
<i>ichi</i> , "one;"	<i>itchi</i> , (for <i>ichi-chi</i>)	"union."
<i>otq</i> , "a sound;"	<i>otto</i> ,	"a husband."

Where, however, no confusion is liable to ensue, the natives of Tōkyō often pronounce as double a consonant which is properly single, thus :

<i>ammari</i> ,	for	<i>amari</i> ,	"too much."
<i>minna</i> ,	„	<i>mina</i> ,	"all."
<i>sakki</i> ,	„	<i>saki</i> ,	"before."

But this is slightly vulgar.

- ¶ 26. All Japanese words really end either in a vowel or in the consonant *n*. But the fact of the occasional quiescence of *i* and *ü* produces the impression that there are words ending in other consonants. Thus the polite termination *masü* (e.g. in *arimasü*, "there is") mostly sounds like *mas*. Except in this single termination, the clipping of final vowels is not to be recommended.

ACCENT.

- ¶ 27. Generally speaking, the Japanese pronunciation both of vowels and of consonants is less broad and heavy than that current in most European languages, and especially in English. Particularly noticeable is the manner in which *ch*, *j*, *sh* and *ts* are minced. Tones, such as those of the Chinese, are entirely absent. There is little or no tonic accent, and only a very slight rhetorical accent; that is to say that all the syllables of a word and all the words of a sentence are pronounced equally, or nearly so. Students must beware of importing into Japanese the strong and constantly recurring stress by which, in English and in most European languages, one syllable in every polysyllabic word, and the chief words in every sentence, are singled out for special notice. Thus, to quote the names of places familiar to every traveller in Japan, you must articulate *Hakone*, *Miyanoshita*, *Ashinoyu* with every syllable equal (excepting the *i* of *Miyanoshita*, which quiesces); thus: *Ha-ko-ne*, *Mi-ya-no-shta*, *A-shi-no-yu*, all short and all without emphasis. Foreigners excruciate Japanese ears, when they say *Hakóne*, *Miyanóshta* and *Ashinóyu*. Only occasionally, among the lower classes, does the desire for exceptional

emphasis cause a word or syllable to be accented in a peculiarly declamatory manner, which foreigners find difficulty in imitating. The strength of the entire body seems to be concentrated on the production, on the laborious squeezing out, of the word in question.

N. B. The statement made in the above paragraph concerning the absence of accent in Japanese is intended rather for purposes of practical instruction than of scientific accuracy. There *is* a slight tonic accent in Japanese. But so extremely slight is it, that it has never been marked in any dictionary whether native or foreign, it has no influence on prosody, it varies from province to province, and inhabitants of the same province contradict, not only each other, but themselves in their usage and in the explanations which they give concerning it. Most of the Tōkyō people distinguish by a faint difference of stress such pairs of words as

<i>ame</i> , "rain ;"	<i>amé</i> , "a kind of sweetmeat."
<i>hāshi</i> , "chopsticks ;"	<i>hashí</i> , "a bridge."
<i>káki</i> , "an oyster ;"	<i>kakí</i> , "a persimmon."
<i>kóto</i> , "a sort of harp ;"	<i>kotó</i> , "a thing."
<i>kúmo</i> , "a spider ;"	<i>kumó</i> , "a cloud."
<i>táke</i> , "a mountain-peak ;"	<i>také</i> , "a bamboo."

The difference between such words may be compared,—not in kind, but in degree,—with that made by some English speakers between "morning" and "mourning," or between the verb "to advocāte" and the substantive "an advocāte." The interest of the question is rather for the theoretical than for the practical student. The tendency of Englishmen, and indeed of most Europeans excepting Frenchmen, is always to accentuate Japanese much too strongly. They cannot do better, at least for the first few years, than endeavour not to accentuate it at all.

LETTER-CHANGES.

¶ 28. *Nigori*, i.e. "muddling," is the name given by the Japanese to the substitution of sonant consonants for

surds.* The consonants affected change as follows:—

Surds.		Sonants.†
<i>ch</i> }	into	<i>j</i> .
<i>sh</i> }		
<i>f</i> }	,,	<i>b</i> .
<i>h</i> }		
<i>k</i>	,,	<i>g</i> .
<i>s</i> }	,,	<i>z</i> .‡
<i>ts</i> }		
<i>t</i>	,,	<i>d</i> .

The broad law governing the use of the *nigori* is that the initial surd (*ch*, *sh*, *f*, *h*, *k*, *s*, *ts*, or *t*) of an independent word,—especially of a noun,—changes into the corresponding sonant (*j*, *b*, *g*, *z*, or *d*) when the word is used as the second member of a compound. The law affects, not native words only, but likewise those borrowed from the Chinese, thus:—

ryōri-jaya, “an eating-house;” from *ryōri*, “cookery,” and *chaya*, “a tea-house.”

shima-jima, “various islands;” from *shima*, “island,” repeated.

* In contradistinction to the sonant letters, the surd letters are said to be *sumi*, i.e. “clear,”—*t*, *k*, *s*, etc., sounding purer to the Japanese ear than *d*, *g*, *z*, etc. The two categories together are termed *sei-daku* by the native grammarians, *sei* being the Chinese word for “clear,” and *daku* for “muddled.”

† In Western Japan, where the rules and analogies of the ancient language have been more faithfully preserved than in the Capital, the *nigori* of *ch* is pronounced like English *j*, and the *nigori* of *sh* like French *j*; but the Tōkyō pronunciation ignores this delicate distinction, and has English *j* (but just a trifle softer) for both alike.

‡ In the Western provinces (following ancient usage) the *nigori* of *s* is *z*, while the *nigori* of *ts* is *dz*. But in Tōkyō these two sounds are confounded. Compare the end of ¶ 24.

yane-bune, "a house-boat;" from *yane*, "a roof," and *fun*, "a vessel."

hi-bachi, "a brazier;" from *hi*, "fire," and *hachi*, "a pot."

ki-gae, "a change of clothes;" from the indefinite forms of the verbs *kiru*, "to wear," and *kaeru*, "to change."

kaku-zatō, "loaf sugar;" from *kaku*, "an angle," and *satō*, "sugar."

tsūki-zue, "the end of the month;" from *tsūki*, "moon," "month," and *sue*, "end."

kwan-zume, "tinned [provisions];" from *kwan*, a Chinese word meaning a "jar" or "gallipot," but not used alone in Japanese, and the indefinite form of the verb *tsumeru*, "to pack."

ōrai-dome, "no thoroughfare;" from *ōrai*, "thoroughfare," and the indefinite form of the verb *tomeru*, "to stop."

¶ 29. A rider to the above law is that *f* and *h* in Chinese compounds sometimes change, not into *b*, but into *p*. This is called the *han-nigori* or "half-muddling;" thus (to take somewhat high-flown instances):

jūm-pū, "a fair wind;" from *jūn*, "to accord," and *fū*, "wind." (These monosyllables are not used independently in Japanese.)

tem-pen, "a sign in the heavens;" from *ten*, "heaven," and *hen*, "change."

¶ 30. In some words of native origin the Tōkyō people, led by the same love of reduplication which makes them say *minna* for *mina*, "all," *tokkuri* for *tokuri*, "a bottle," etc. (see ¶. 25), turn the letter *h*, which it would not be

easy to double, into what seems to their ears to be the nearest approach to *hh*, viz. *pp*; thus:

yappari, for *yahari*, "also."

yoppodo, „ *yohodo*, "a lot," "very."

- ¶ 31. The law regulating the use of the *nigori* is by no means an absolute one, euphony and sometimes the varying caprice of individuals, deciding in each case whether the change shall or shall not take place. Thus *ō*, "great," and *saka*, "a hill," compounded to form the name of a large town in Central Japan, may be pronounced either *Ōzaka* or *Ōsaka* (never *Osárkur*, as Englishmen are apt to say). *F* and *h*, however, always change either into *b* or into *p*, if the first member of the compound ends in a nasal consonant. Thus it would be inadmissible to say *jumfū* for *jumpū*. It is considered harsh to have many *nigori*'ed letters in one word. Hence *kaza-kami*, "windward," never *kaza-gami*; and similarly in innumerable like instances.

- ¶ 32. As shown by the examples of *jum-pū* and *tem-pen*, *n* changes to *m* before a labial. To give another instance:
tem-mon-gaku "astronomy;" from *ten*, "heaven;" *mon*,
 "markings or letters" (not used alone); and *gaku*,
 "science."

- ¶ 33. Less important than the *nigori* affecting initial consonants, is a change which affects the final vowels in certain native Japanese words of one syllable and two syllables. In this class of words, *e* final changes to *a* when the word is used as the first member of a compound,* thus:

* Strictly speaking, it is *a* which is weakened into *e*, a study of the old language showing that the forms in *a* are really the original ones. We state the rule as in the text simply for practical convenience.

kaza-kami, "windward;" from *kaze*, "wind," and *kami*, "above."

saka-te, "a tip" ("drink-money"); from *sake*, "rice-beer," and *te*, "hand."

tamotsu, "to keep;" from *te*, "hand," and *motsu*, "to hold."

uwa-gi, "an over-coat;" from *ue*, "top," and *kiru* "to put on," "to wear."

As an irregular member of the same class may be mentioned *shira* for *shiro*, the stem of the adjective *shiroi*, "white," in such compounds as

shira-giku, "a white chrysanthemum;" from *shiroi*, "white," and *kiku*, "a chrysanthemum."

shira-ga, "white hair;" from *shiroi*, "white," and *ke*, "hair" (*a* for *e* at the end of a compound word, as in this instance, is quite anomalous).

- ¶ 34. All the Japanese consonants do not admit of being sounded before all the five Japanese vowels. *F* only occurs before the vowel *u*, the other four vowels taking *h* instead. *S* is replaced by *sh*, and *z* by *j*, before the vowel *i*. *T* is replaced by *ch*, and *d* by *j*, before the vowel *i*; *t* is replaced by *ts*, and *d* by *z*, before the vowel *u*. *W* occurs only before the vowel *a*; *y* only before the vowels *a*, *o* and *u*.

N. B. Exceptions are presented by the particles *wo* and *ye*.

To the practical student this peculiarity is interesting only in so far as it affects the conjugation of verbs. He is therefore referred to Chapter VIII, ¶ 236 and 239. It may, however, be worth while to note in passing what strange havoc is played with borrowed European words by this inability of the Japanese to pronounce certain

consonants before certain vowels, by their further inability to pronounce combinations of consonants or any final consonant except *n*, and by the absence from their language of some of the commonest European sounds, such as *l* and *v*. Hence such metamorphoses as the following:—

berumotto, from “vermouth.”

chifusu, from “the German pronunciation of “typhus.”

garasu, from “glass.”

hoko, „ “fork.”

Igirisu, „ “English.”

kasüteira, from “Castilla.”

(Sponge-cake is so called, because introduced by the Spaniards).

koppu, from “cup,” but used to signify “a glass.”

penshiru, from “pencil.”

rampu, „ “lamp.”

ramune, „ “lemonade.”

shatsu, from “shirt.”

zentorumen, from “gentlemen.”

¶ 35. Finally certain contractions are brought about by euphony and the desire for speedy elocution. Such are *ip-pai* for *ichi hai*, “one cupful;” *sam-ben* for *san hen*, “three times.” For these the student is referred to the chapter on numerals, ¶ 153, as it is in the case of the numerals that these contractions most frequently occur and are most necessary to be committed to memory.

CHAPTER III.

The Noun.

NUMBER AND GENDER.

- ¶ 36. The noun is indeclinable, distinctions of number and gender being left to be gathered from the context, and case relations being, as in English, indicated by independent words, which are however “postpositions,” not prepositions. Thus

Ūma ni noru
lit. *horse in ride*

may mean, according to circumstances, to ride on one stallion or on several stallions, on one mare or on several mares.

Hito ga kimashita
lit. *person* [nominative particle] *has come*

may mean either that one person has come, or that several people have come. Similarly the word *yama* may designate one mountain or many mountains, it being properly rather a kind of collective noun like the German “das Gebirg.”

- ¶ 37. In the extremely rare cases in which it is absolutely indispensable to mention the sex of an animal, this can be done by the use of the prefixes *o*, “male,” and *me*, “female,” the resulting compound being sometimes slightly modified by euphony. Thus :

ushi, “any bovine animal;”

o-ushi, “a bull, “an ox;”

me-ushi, “a cow.”

ūma, “any equine animal;”

omma, “a stallion;”

memma, “a mare.”

tori, “a bird,” “a fowl;”

ondori, “a cock;”

mendori, “a hen.”

The independent words *otoko*, “man,” and *osu*, “male;” *onna*, “woman,” and *mesu*, “female,” subserve the same purpose, thus:

ko, “a child;” *otoko no ko*, “a boy;” *onna no ko*, “a girl.”
man's child *woman's child*

inu, “any canine animal;” $\left. \begin{array}{l} \textit{osu no inu} \\ \textit{inu no osu} \end{array} \right\}$ “a dog;”
 $\left. \begin{array}{l} \textit{mesu no inu} \\ \textit{inu no mesu} \end{array} \right\}$ “a bitch.”

Such a phrase as

Osu desū ka, mesu desū ka ? } Is it a male or a female?
Male is ?, female is ? }

may mean “Is it a drake or a duck?,” “Is it a gander or a goose?,” “Is it a he or a she-ass?,” etc., etc., according to circumstances. The words *osu* and *mesu* are never applied to human beings, whereas the words *otoko* and *onna* are applied both to human beings and to other living creatures.

¶ 38. In a very few cases, chiefly the names of the degrees of relationship, the sexes are distinguished by the use of different words, thus:

chichi, “father;”

ototsan, “papa;”

ojiisan, “grandfather,”
 “an old gentleman;”

haha, “mother.”

okkāsan, “mamma.”

obāsan, “grandmother,”
 “an old lady.”

oji, "uncle;" *oba*, "aunt."
—ani, "elder brother;" *—ane*, "elder sister."
otōto, "younger brother;" *imōto*, "younger sister."

- ¶ 39. What we call the singular number is occasionally indicated by the use of the word *hitotsu* or *ichi*, "one," thus :

hako hitotsu, "one box."
ichi-nen, "one year."

- ¶ 40. The idea of plurality, universality or variety is occasionally indicated by doubling the word, thus :

hō-bō, "everywhere;" from *hō*, "side."
iro-iro, "all sorts;" from *iro*, "sort" (properly "colour").

kuni-guni, "various countries;" from *kuni*, "country."
tokoro-dokoro, "many places," "here and there;"
from *tokoro*, "place."

As seen by these examples, the second member of such compounds almost always takes the *nigori*, when it commences by a consonant capable of doing so.

- ¶ 41. Another method of expressing plurality is by agglutinating certain particles, viz. *gata*, *tachi*, *shu*, (often pronounced *shi*) *domo* and *ra*, to the end of the word, thus :

okusama-gata, "ladies;" from *okusama*, "a lady,"
"my lady."

shikwan-tachi, "officials;" „ *shikwan*, "an official."

onna-shu, "women;" „ *onna*, "a woman."

onna-domo, "women;" „ „ „ "a woman."

kuruma-ya-ra, "jinrikisha-men" from "*kuruma-ya* "a jinrikisha-man."

The order in which the foregoing particles and examples are given is that of a gradually decreasing politeness. There is no great difference between *gata* and *tachi*, but both are decidedly more polite than the three that follow them. *Onna-shu* might be used in speaking of the female attendants of another; *onna-domo* is better in speaking of the female attendants in one's own household. The suffix *ra* is decidedly contemptuous.

¶ 42. Numerous as are the above particles, the idea of plurality is not always very clearly expressed even by their help. Thus, whereas *ko* may mean "children" as well as "child," the so-called plural form *ko-domo* may mean "child" as well as "children." In this particular instance, but scarcely in any others, we may, in order to get an undoubted plural, superadd one suffix to another, and say *ko-domo-ra* or *ko-domo-shu*, "children."

¶ 43. We may also (chiefly in vocables borrowed from the Chinese) prefix independent words in order to obtain a sort of plural; thus:

ban-koku, "all countries," "international;" from *ban*, "ten thousand," and *koku*, "country."

sho-kun, "gentlemen;" from *sho*, "all," and *kun*, prince," "Mr."

sū-nen, "many years;" from *sū*, "number," and *nen*, "year."

¶ 44. But though the ways of indicating sex and number are thus various, it cannot be sufficiently borne in mind that they are all more or less exceptional, and are scarcely found except in a comparatively small number of cases, which are sanctioned by usage. Distinctions of sex and even of number are not dwelt on at every moment by the Japanese, as they are by the European, mind.

COMPOUND NOUNS.

¶ 45. Compound nouns are very common, and can be formed at will. They generally consist either of two nouns or of a noun preceded or followed by the stem of an adjective or the indefinite form of a verb. As the indefinite forms of verbs are constantly used as nouns, two of them may combine to form a compound noun. The following are specimens of the various sorts of compound nouns. The student should notice how frequently the second member of the compound assumes the *nigori* (See ¶. 28).

furo-ba, "a bath-room;" from *furo*, "a bath," and *ba* (used only in composition), "a place."

ha-isha, "a dentist;" from *ha*, "a tooth," and *isha* "a physician."

ke-mono, "a quadruped;" from *ke*, "hair," and *mono*, "a creature."

na-fuda, "a visiting card;" from *na*, "a name," and *fuda*, "a ticket."

te-bukuro, "gloves;" from *te* "the hand," and *fūkuro*, "a bag."

tetsudō-basha, "a street-car;" from *tetsudō*, "a railway," and *basha*, "a carriage."

aka-gane, "copper;" from *akai*, "red," and *kane*, "metal."

kuro-megane, "black goggles;" from *kuroi*, "black," and *megane*, "spectacles."

tō-megane, "a telescope;" from *tōi*, "far," and *megane*, "spectacles."

waka-danna, "the son of the master of the house;"
 from *wakai*, "young," and *danna*, "master."
waru-kūchi, "foul language;" from *warui*, "bad," and
kūchi, "mouth."
me-kura, "blind," lit. "dark of eyes;" from *me*, "the
 eye," and *kurai*, "dark."

ari-tei, "the facts of a case;" from *aru*, "to be," and
tei, "a state."

ire-ba, "an artificial tooth;" from *ireru*, "to insert,"
 and *ha*, "a tooth."

kai-mono, "a purchase," "shopping;" from *kau*, "to
 buy," and *mono*, "a thing."

ake-mono, "a hanging scroll," from *kakeru*, "to
 hang," and *mono*, "a thing."

tome-bari, "a pin;" from *tomeru*, "to stop," and *hari*,
 a general designation for anything resembling a
 pin or needle.

yake-do, "a burn;" from *yakeru*, "to burn" (intrans.),
 and *to* (for *tokoro*), "place."

hito-goroshi, "murder;" from *hito*, "a person," and
korosu, "to kill."

kane-mochi, "a rich man;" from *kane*, "money," and
motsu, "to hold."

ki-chigai, "a lunatic;" from *ki*, "spirit," and *chigau*,
 "to differ."

mono-oki, "an out-house;" from *mono*, "a thing," and
oku, "to put."

shūki-dome, "a disinfectant;" from *shūki*, "a stench,"
 and *tomeru*, "to stop."

te-nugui, "a towel;" from *te*, "a hand," and *nuguu*,
 "to wipe."

hiki-dashi, "a drawer;" from *hiku*, "to pull," and *dasu*,
"to take out."

ki-gae, "a change of clothes;" from *kiru*, "to wear,"
and *kaeru*, "to change."

make-oshimi, "reasons trumped up to excuse one's
own failure" (as by the fox in the fable, who said
that "the grapes were sour"); from *makeru*, "to
be defeated," and *oshimu*, "to regret."

shi-awase, "good luck;" from *suru*, "to do," and *awa-
seru*, "to cause to meet."

tachi-giki, "eavesdropping;" from *tatsu*, "to stand,"
and *kiku*, "to hear," "to listen."

tori-atsukai, "management," "treatment;" from *toru*,
"to take," and *atsukai*, "to manage."

- ¶ 46. It will be noticed that, in all the above instances, one
part of the compound modifies the other. The gender
and some of the number forms (e.g. *sho-kun* on p. 27)
are really such compounds. So are the augmentatives
formed by prefixing *ō*, the root of *ōkii*, "big," and the
diminutives formed by prefixing *ko*, "child" (very rarely
o, "small") thus :

<i>baka</i> ,	"a fool;"	<i>ō-baka</i> ,	"a great fool."
<i>ishi</i> ,	"a stone;"	<i>ko-ishi</i> ,	"a pebble."
<i>nezumi</i> ,	"a rat;"	<i>ō-nezumi</i> ,	"a large rat;"
		<i>ko-nezumi</i> ,	"a small rat."

N. B. The names of the young of animals are not formed by pre-
fixing *ko* as a particle, but by using it as an independent word, thus :

lit.	<i>inu</i>	<i>no</i>	<i>ko</i>	} "a puppy."
	<i>dog</i>	's	<i>child</i>	
lit.	<i>mukade</i>	<i>no</i>	<i>ko</i>	} "a young centipede."
	<i>centipede</i>	's	<i>child</i>	

- ¶ 47. Sometimes, however, the two members of the compound are co-ordinated, thus :

tsūki-hi, "months [and] days."

sō-moku, "herbs [and] trees" (a Chinese compound, the component parts of which are not used alone).

But though they are closely joined in pronunciation, there would be no harm in considering them as independent words and in so writing them, especially if they are native Japanese terms, thus :

ani otōto, "elder brother [and] younger brother," i.e. "brothers."

ane imōto, "elder sister [and] younger sister," i.e. "sisters."

umi kawa, "[the] sea [and the] rivers."

hi tsūki hoshi, "[the] sun, moon [and] stars."

- ¶ 48. The co-ordination sometimes assumes a peculiar form, which has been aptly named "the synthesis of contradictories," because from two terms of opposite signification there results a third abstract term giving the mean of the other two, thus :

en-kin, "far-near," i.e. "distance."

kan-dan, "cold-heat," i.e. "temperature."

nan-nyo, "man-woman," i.e. "sex."

sei-sui, "prosperity-decline," i.e. "the ups and downs,"
"the fortunes" of a family, kingdom, &c.

The above are Chinese vocables. As Japanese examples, though not nouns, we may take

aru-nashi, "is-isn't," i.e. "the question of the existence of a thing."

yoshi-ashi, "good-bad," i.e. "quality," "degree of excellence."

The use of these convenient expressions, which is borrowed from Chinese grammar, is chiefly confined to persons of education.

- ¶ 49. The student should note the difference in construction between genuine native compounds and those borrowed from the Chinese, when one member of the compound is a verb governing the other. In genuine Japanese compounds the verb comes last, as in English, thus :

hara-kiri, "belly-cutting," the old form of legalised suicide.

kami-hasami, "hair-cutting," (*hasamu*="to cut with scissors").

In Chinese compounds, on the contrary, the verb comes first. Take, for instance, the elegant Chinese synonyms for *hara-kiri* and *kami-hasami*, which are preferred by cultured speakers, viz.

sep-puku, from *setsu*, "to cut," and *fūku*, "belly."

zam-patsu, ,, *zar*, "to cut," ,, *hatsu*, "hair."

N. B. A hyphen must always be used to separate the two members of such compounds as *gen-an*, "the draft of a document," where a final *n* is followed by an initial vowel. In such examples as *genan* (from *ge* and *nan*), "a man-servant," the hyphen is not essential. The distinction is strongly marked in pronunciation.

COMPOSITION A GREAT FACTOR IN WORD-BUILDING.

- ¶ 50. The student interested in etymology will gradually discover that almost all long Japanese words and many short ones are really compounds, though their composite origin is often forgotten even by the Japanese themselves. Thus *michi*, "a road" is from *mi*, an honorific prefix,

and *chi*, the original word for "road." *Mikado*, "the Imperial Court," hence "the Emperor," is from the same *mi* and *kado*, "gate" (compare the "Sublime Porte" of Turkey). *Yane* "a roof," is from *ya*, the original word for house which we also find in *yashiki*, "a mansion, *kutsu-ya*, "a boot-maker's shop," etc., and *ne*, "root." *Kagami*, "a mirror," is from *kage*, "shadow," "reflection," and *miru*, "to see." Place-names are almost always compounds that can be easily resolved into their constituent elements, as *Yoko-hama*, "cross strand;" *Naga-saki*, "long cape;" *E-do* (Yedo), "inlet mouth;" *Ara-kawa*, "rough river;" *Ō-shima*, "big island;" *Fuji-san*, "Fuji-mountain," "Fujiyama" [the etymology of *Fuji* is obscure, but probably the name is of Aino origin]; *Miya¹-no²-shīta³*, "below³ of² Shintō-shrine¹," i.e. "beneath the shrine;" *E¹-no²-shima³*, "island³ of² inlet¹." All Chinese words of more than one character are compounds, e.g. *chawan*, "a tea-cup," from *cha*, "tea," and *wan*, "a bowl;" *sendō*, "a boatman," properly "the master of a junk," from *sen*, "junk," "vessel," and *tō* (*nigori*'ed to *dō*), "head," "chief;" *Tōkyō* from *tō*, "east," and *kyō*, "capital city," etc., etc..

- ¶ 51. As shown in the foregoing examples of *michi*, "road," and *Mikado*, "Emperor," honorific prefixes sometimes enter into the actual formation of words. Generally, however, they are felt to be distinct entities, and are therefore written separately, as

o cha, lit. "honourable tea," i.e. "tea."

go mottomo, " "augustly right," i.e. "you are quite right."

o mi ashi, lit. "honourable august feet," i.e. "your feet."

For further information concerning the honorifics, which form so important an element of Japanese speech, see Chapter XI.

VARIOUS KINDS OF NOUNS.

- ¶ 52. Abstract nouns expressing degree as well as quality often end in *sa*, which probably stands for the word *sama*, "appearance," thus :

<i>atsusa</i> , "heat," "the degree of heat."	<i>samusa</i> , "cold," "the degree of cold."
<i>omoshirosa</i> , "fun," "interest," "the degree of fun."	<i>shirosa</i> , "whiteness," "the degree of whiteness."

- ¶ 53. These nouns in *sa* must be distinguished from the periphrasis formed by means of an adjective or verb and the word *koto*, "[an abstract] thing," "a fact," "an act," as

<i>atsui koto</i> , "heat,"	"the fact of being hot."
<i>kitanai koto</i> , "dirtiness,"	"the fact that something is dirty."
<i>shiroi koto</i> , "whiteness,"	"the fact that something is white."

machigatta koto, } "a mistake," "the fact that some
lit. **mistook thing** } one has made a mistake.

shimpo suru koto, } "progress" (the noun); also "to
lit. **progress makes thing** } progress" (the verb).

on wo *shiranai koto*, } "ingratitude."
lit. **kindness** [accus. particle] **ignores thing** }

These periphrases in *koto* are often used exclamatorily, as :

<i>Atsui koto !</i>	Oh ! how hot it is !
<i>Kūsai koto !</i>	Oh ! what a stink !

- ¶ 54. Parallel to the abstract nouns in *koto*, are concrete nouns in *mono*. While *koto* denotes “a thing of the mind,” “a fact,” “an act,” *mono* denotes a tangible, material thing or person, thus :

deki-mono } “a bad place,” “an abscess.”
lit. *comes-out thing*

kūsai mono, “a smelly thing.”

shiroi mono, “a white thing.”

shōjiki-mono “an honest fellow.”

This distinction between *koto*, “an abstract thing,” and *mono*, “a material thing,” must be clearly kept in mind, if the student would avoid constant misapprehension. Thus *onaji mono* means “the same thing,” “the identical article,” whereas *onaji koto* means “the same sort of thing” (the idea, pattern, etc., being the same, but the actual article a different one).

- ¶ 55. A quality, especially a tinge or *soufçon* of a quality, is sometimes denoted by nouns ending in *mi*. Occasionally not the quality only, but the object possessing the quality, is thus designated, as :

akami, “a tinge of red.”

shiromi, “a tinge of white,” “the white of an egg.”

omoshiromi, “[a certain amount of] fun.”

- ¶ 56. The names of shops are denoted by the termination *ya*, “house,” as :

hon-ya, “a book-store ;” from *hon*, “a book.”

niku-ya, “a butcher’s shop ;” from *niku*, “flesh,”

pan-ya, “a bakery ;” from *pan*, “bread.”

Kame-ya, lit. “tortoise house” (or, as we might say, “To the sign of the Tortoise”), the name of a grocery in Tōkyō well-known to foreign residents.

Owing to the general Japanese habit of naming persons after places, such words as the above denote not only the "book-store," the "butcher's shop" and the "bakery," but, by extension, the "bookseller," the "butcher" and the "baker" themselves. Sometimes indeed the person only, and not the place, is thus designated, as :

kuruma-ya, "a jinrikisha-man"

shimbun-ya, "a newspaper man."

¶ 57. Names of trees and plants often terminate in *ki*, "tree," or in its *nigori*'ed form *gi*, thus :

hagi, "the lespedeza."

mugi, "wheat, "barley."

sugi, "the cryptomeria."

susūki, "the eulalia" (a kind of tall grass).

tsubaki, "the camellia-tree."

yanagi, "the willow-tree."

¶ 58. Names of rivers end in *kawa* (generally *nigori*'ed to *gawa*), "river;" names of stretches of sea in *nada*; those of islands in *shima* (often *nigori*'ed to *jima*); those of mountains in *yama*, thus :

Ōkawa, lit. "Great River."

Sumida-gawa, "the River Sumida."

Bungo-nada, the stretch of sea near the province of Bungo, separating the islands of Kyūshū and Shikoku.

Ōshima, lit. "Big Island," a name common to several islands off the Japanese coast.

Ogasawara-jima, "the Bonin Islands;" named Ogasawara after their discoverer.

Asama-yama, "Mount Asama."

¶ 59. Many nouns are simply the indefinite forms of verbs used substantively, somewhat like our English nouns in *ing*, such as “the beginning,” properly a part of the verb “to begin.” Here are some examples :

<i>akinai</i> ,	“trade;”	from <i>akinau</i> ,	“to trade.”
<i>hajime</i> ,	“the beginning;”	,, <i>hajimeru</i> ,	“to begin”(trans.).
<i>tatami</i> ,	“a mat;”	,, <i>tatamu</i> ,	“to pile up.”
<i>tsure</i> ,	“companions;”	,, <i>tsureru</i> ,	“to take with one.”
<i>warai</i> ,	“laughter;”	,, <i>warau</i> ,	“to laugh.”
<i>yorokobi</i> ,	“joy;”	,, <i>yorokobu</i> ,	“to rejoice.”

NOUNS USED AS ADJECTIVES.

¶ 60. The Japanese parts of speech do not exactly coincide with ours (See ¶ 9), and nouns are much more extensively used in this language than in English. We shall see in the next chapter that the so-called pronouns are really nouns. True adjectives also are scarce, and are frequently replaced by nouns, just as in English we say “a *gold* chain,” “a *sugar-plum*,” “the *Paris* fashions,” “a thing of *beauty*.” The chief ways in which a noun may do duty for an adjective are :

¶ 61. I. As first member of a compound, thus :

<i>Amerika-jin</i> ,	lit. “America person,”	i.e. “an American.”
<i>Doitsu-jin</i> ,	,, “Germany person,”	,, “a German.”
<i>doro-ashi</i> ,	,, “mud feet,”	,, “muddy feet.”
<i>doro-michi</i> ,	,, “mud road,”	,, “a muddy road.”
<i>kakkoku-kōshi</i> ,	,, “each country envoys,	i.e. “the corps diplomatique.”

Nihon-go, lit. “Japan words,” i.e. “the Japanese language.”

- ¶ 62. II. Followed by the postposition *no*, “of,”—the order of the words, it should be noted, being the reverse of that followed in English, thus :

*atari*¹ *no*² *keishoku*,³ lit. “scenery³ of² neighbourhood¹,” i.e. “the surrounding scenery.”

hajime no ori, lit. “occasion of beginning,” i.e. “the first occasion.”

hori-mono no tsūkue, lit. table of carved-things,” i.e. “a carved table.”

inaka no sumai, lit. “residence of country,” i.e. “a rural abode.”

kinjo no tōbutsu-ya, lit. “Chinese-things-shop of neighbourhood,” i.e. “a neighbouring general shop.”

mukashi no hito, lit. “people of antiquity,” i.e. “the ancients.”

- ¶ 63. III. Followed by the word *na*, which is a fragment of the present tense of the classical verb *naru*, “to be,” thus :

*baka*¹ *na*² *yatsu*³, “a foolish¹ fellow³.”

chōhō na kikai, “a convenient machine.”

heta na e-kaki, “an unskilful painter.”

jōzu na e-kaki, “a skilful painter.”

kirei na musūme, “a pretty girl.”

odayaka na nami, “a calm sea” (lit. “waves”).

Some of these words,—*kirei*, for instance,—are so constantly used as adjectives, that their proper sense as nouns tends to pass out of remembrance. In the cases where it is preserved, the word takes *no* after it when it is used as a noun, and *na* when it is used as an adjective, thus :

*Heta*¹ *no*² *naga*³-*dangi*⁴, “The long³ speech⁴ of² a bungler¹,” a proverb signifying that bunglers are apt to talk more than the occasion requires.

*Heta*¹ *na*² *isha*³ *sama*⁴, lit. “bungling¹ physician³ Mr.⁴, i.e. “an unskilful doctor.” (*Jōzu* 上手 corresponds almost literally to the English “a good hand at,” and *heta* 下手 to “a bad hand at.”)

Otherwise there is no rule but usage to decide which of the two,—*no* or *na*,—is to be preferred in each special case.

NOUNS USED AS ADVERBS.

¶ 64. When followed by the postposition *ni*, “in,” or *de*, “by,” nouns such as those above instanced often correspond to European adverbs, thus:

baka ni, “foolishly.”

gwaikoku ni or *de*, “abroad” (*gwaikoku* = “foreign countries”).

jōzu ni, “skilfully.”

Sometimes they are taken adverbially, even though no postposition be suffixed, thus:

konnichi, “this day,” or “to-day.”

mukashi, “antiquity,” „ “anciently,” “formerly.”

soto, “the outside,” „ “outside” (adverb).

For nouns used as postpositions see ¶ 141 *et seq.*

CHAPTER IV.

The Pronoun.

PERSONAL PRONOUNS.

- ¶ 65. The Japanese words corresponding to the personal pronouns of European languages are simply nouns whose original significations are quite clear, and which are indeed still often used with those significations. Except for the sake of convenience to foreign students, it would not be necessary to discuss them apart from nouns in general. They belong to the category of such descriptive expressions as “your humble servant,” “your ladyship,” “His Majesty.” Self-depreciatory terms are naturally used in speaking of oneself (1st. person), and complimentary terms in speaking to or of other people (2nd. and 3rd. persons).
- ¶ 66. The most usual equivalent for “I” is *watakūshi*, lit. “selfishness.” The vulgar often contract it to *watashi* and *washi*. Other nouns now current in the same sense are *boku*, “servant” (much affected by young men in speaking to each other); *sessha*, “the awkward person;” *shōsei*, “junior.” *Ore* is a very vulgar corruption of *ware*, which is the commonest word for “I” in the written language. *Ora*, which may often be heard from the mouths of coolies, is for *ore wa*.
- ¶ 67. The following equivalents for “you” are all in common use:—*Anata*, a contraction of *ano kata*, “that side,” “beyond” (which meaning is still retained in poetry, as

kumo no anata, "beyond the clouds"). *Anata* is a polite expression; with the addition of *sama*, "Mr," "Mrs," "Miss," "Lord," "Lady," it is supremely polite. *Omae*, lit. "honourably in front," was formerly polite, but is now only used in addressing inferiors, such as coolies, one's own servants, one's own children, etc. *Omae san* (*san* is short for *sama*) stands half-way between *anata* and *omae* in politeness. It is much used by women. *Sensei* "senior," is used chiefly in addressing men or women of learning. *Danna san*, "Mr. Master," is used by a servant in addressing his master, and by inferiors generally. *Kimi*, "prince," is chiefly used by young men in addressing each other. Besides these may be mentioned *Heika*, lit. "beneath the steps of the throne," i.e. "Your Majesty;" *Kakka* "beneath the council-chamber," i.e. "Your Excellency;" *sono hō*, "that side," the equivalent for "you" current in the law-courts; *kisama*, an insulting term used in addressing an inferior with whom one is angry.

N. B. Etymologically *kisama* means "exalted Sir;" but, like several honorifics, it has fallen from its former high estate.

The word *temae*, lit. "before the hand," is remarkable; for it may be used either as a very humble and therefore polite equivalent for "I," or as an insulting equivalent for "you."

- ¶ 68. *Sensei*, *Danna san*, *Heika*, and *Kakka*, are as appropriate for the third person ("he" or "she") as for the second. *Anata* may also occasionally be heard in that sense. Much in use also for "he and "she" are *ano hito*, "that person," more politely *ano o kata*, lit. "that honourable side;" *ano otoko*, "that man;" *ano onna*, "that woman;" *ano ojiisan*, "that old gentleman;" *ano*

obāsan, “that old lady;” etc. *Mukō de*, lit. “on the other side,” i.e. “the other party,” not infrequently represents “he” “she” or “they.” *Are*, “that,” is also sometimes used for “he” and “she,” but it is not polite, and more often refers to things, i.e. it means “it.”

- ¶ 69. Like other nouns,—indeed more frequently than other nouns,—the so-called personal pronouns may take the plural suffixes mentioned on page 26. The following forms are sanctioned by usage :

<i>watakūshi-domo</i>	}	we.	<i>anata-gata</i>	}	you.
<i>boku-ra</i>			<i>omae-[san]gata</i>		
<i>sessha-domo</i>			<i>omae-[san-]tachi</i>		
<i>sessha-ra</i>			<i>sensei-gata</i>		
<i>oira</i> (for <i>ore-ra</i> , very vulgar)			<i>danna-shū</i>		
<i>ano hito-tachi</i>	}	they.	<i>danna-gata</i>	}	
<i>ano o kata-gata</i>			<i>kimi-tachi</i>		
<i>are-ra</i> (rude)			<i>kisama-tachi</i>		
			<i>temae-t(a)chi-ra</i>		

Observe, however, that *watakūshi-domo* is often used for the singular, it being slightly humbler than *watakūshi*.

- ¶ 70. Like other nouns, the so-called personal pronouns may also be followed by postpositions. Thus, just as we say

ano ko no oya } “the parent of that child,”
that child of parent

so also do we say

watakūshi no oya } “the parent of I,”
I of parent } i.e. “my parent.”

omae no oya, “the parent of you,” i.e. “your parent” (in addressing to an inferior); *ano hito no oya*, “the parent of that person,” i.e. “his (or her) parent.”

Just as we say

<p><i>Sono ko wo hidoi me ni awasemashita</i> <i>That child</i> [accus.] <i>harsh eyes to caused-to-meet</i></p>	}	<p>i.e. He treated that child very badly,</p>
---	---	--

so also may we say

<p><i>Watakushi wo hidoi me ni</i> <i>awasemashita.</i></p>	}	<p>He treated me very badly.</p>
--	---	----------------------------------

There is therefore no such thing as a declension of pronouns or any special set of possessive pronouns.

¶ 71. The chief thing to remember in connection with the Japanese nouns answering to our personal pronouns is the extremely rare use that is made of them. Except in cases of special emphasis or antithesis, the information concerning persons which is in European languages conveyed by means of pronouns, is left to be gathered from the context. Thus the single word *kaerimashita* will mean "I have come back," or "he, she or they have come back," according to the previous drift of the conversation.

<p><i>Kore kara furo wo tsūkaimashō</i> <i>This from, bath</i> [accus. part.] <i>will-use</i></p>	}	<p>i.e. "will now take a bath"</p>
--	---	---

naturally means "*I* will now take my bath." For it is almost a matter of course that, in such personal matters, each individual can speak only for himself. I can only eat my own dinner, probably only love my own country, and only work to support my own wife and children. To be, therefore, for ever reiterating and harping on the words "I," "me," "my," you, he, etc., seems to Japanese ears absurd and tedious tautology. A Japanese will often discourse for half-an-hour without using a single personal pronoun. The perpetual recurrence of *watakushi* and *anata* is one of the surest signs of a clumsy foreign

speaker, who translates his own idiom into Japanese instead of thinking impersonally as the Japanese do.

To a limited extent, but only to a limited extent, the use of honorifics serves the same end as do our pronouns. See Chapter XI.

REFLEXIVE PRONOUNS.

- ¶ 72. The word “self” is expressed by *jibun* (less often by *jishin*), commonly followed by the postposition *de*, thus :

<i>watakushi jibun,</i>	}	“myself.”
<i>watakushi jishin,</i>		
<i>omae jibun</i> (not honorific),	}	yourself.
<i>go jibun</i> (honorific),		

Waga, a classical form whose proper meaning is “my,” may still sometimes be heard in the sense of “my own,” “our own,” “one’s own,” “own,” thus :

waga kuni, “my country,” “one’s country,” “*la patrie*.” But its use is chiefly confined to set speeches and lectures.

DEMONSTRATIVE, INTERROGATIVE, AND INDEFINITE PRONOUNS AND ADVERBS.

- ¶ 73. The demonstrative, interrogative and indefinite pronouns, being marked by certain correspondences of sound and formation, may be best shown by means of a table. The adverbs formed from the same roots are also given here, so that the student may embrace all the kindred forms in one glance. He should note that Japanese, like Latin, distinguishes a nearer “that” (*sore*, Latin *iste*) from a further “that” (*are*, Latin *ille*); furthermore that, like French, it distinguishes substantive forms of these pronouns from adjective forms, e.g. *kore*, “*celui-ci* ;” *kono*, “*ce*.”

¶ 74 DEMONSTRATIVE AND INTERROGATIVE PRONOUNS AND ADVERBS.

<i>kore,</i> <i>kono,</i> <i>kô,</i> <i>konna,</i> <i>kô iu,</i> <i>koko,</i> <i>kochi(ra),</i> <i>kokoera,</i> <i>konata,</i>	this. (Subst.) this. (Adj.) thus, like this. this kind of, such as this. here. hereabouts. hither.	<i>sore,</i> <i>sono,</i> <i>sô,</i> <i>sonna,</i> <i>sô iu,</i> <i>soko,</i> <i>sochi(ra),</i> <i>sokoera,</i> <i>sonata,</i>	that (near). (Subst.) that (near). (Adj.) like that. that kind of, such as that. there. thereabouts. you (rare).	<i>are,</i> <i>ano,</i> <i>â,</i> <i>anna,</i> <i>â iu,</i> <i>asûko,</i> <i>achi(ra),</i> <i>asûkoera,</i> <i>anata,</i>	that (far). (Subst.) that (far). (Adj.) like that. that kind of, such as that. there. thereabouts. you.	<i>dore?</i> <i>dono?</i> <i>dô?</i> <i>donna?</i> <i>dô iu?</i> <i>doko?</i> <i>dochi(ra)?</i> <i>dokoera?</i> <i>donata?</i>	which? (Subst.) which? (Adj.) how? what kind of? what like? where? whereabouts? who? (polite)
<i>dare?</i> <i>nani?</i>	who? what?	<i>ikura?</i> or <i>ika-hodo?</i> <i>ikani?</i> <i>ika-ga?</i> <i>ikutsu?</i> " <i>iku-mai,</i> etc.	how much? how? how many?	(See also ¶ 157 <i>cf seq.</i>)		<i>itsu?</i>	when?

INDEFINITE PRONOUNS AND ADVERBS.

<i>dore ka,</i> <i>dore mo,</i> <i>dore de mo,</i>	{ one or other, some one (thing). any one (thing). either one, any one.	<i>dare ka,</i> <i>dare mo,</i> <i>dare de mo,</i>	{ somebody other). every body. any body, every body.	(or <i>nani ka,</i> <i>na(n)ni mo,</i> <i>nan de mo,</i> <i>nanzo,</i>	{ something other). any thing. anything, every thing. something.	(or <i>dôka,</i> <i>dômo,</i> <i>dô de mo,</i> <i>dôzo,</i>	{ somehow other), would that, please. { somehow other), really. any how. would that, please.
<i>itsu ka,</i> <i>itsu mo,</i> <i>itsu de mo,</i>	{ some time (or other). any time, always. any time, always.	<i>donata ka.</i> <i>donata mo.</i> <i>donata de mo.</i>	MORE POLITELY: <i>donata ka.</i> <i>donata mo.</i> <i>donata de mo.</i>	<i>doko ka,</i> <i>doko mo,</i> <i>doko de mo,</i> or <i>dochi(ra) ka.</i> <i>dochi(ra) mo.</i> <i>dochi(ra) de mo.</i>	somewhere (or other). everywhere. anywhere, everywhere.		
<i>ikura ka,</i> <i>ikura mo,</i> <i>ikura de mo,</i>	{ a certain amount. any amount. any amount.	<i>ikutsu mo,</i> <i>ikutsu de mo,</i> <i>ikutsu de mo,</i>	{ any number. any number. any number.				also used for <i>dore ka, dore mo,</i> <i>dore de mo,</i> when only two are spoken of.

- ¶ 75. Here are a few examples of the use of the substantive forms *kore*, “this;” *sore*, “that” (near); *are*, “that” (far); *dore*? “which?” *dare*? or (more politely) *donata*?, “who?”; *nani*? “what?”—

Kore wa omoshiroi. } i.e. “As for this, it is amusing,”
This as-for, amusing. } or more briefly, “This is fun.”

Sore wa, nan desü? } What is that [which you have in
That as-for, what is(it)? } your hand, etc.]?

Are wa, dare no uchi desü? } Whose is that house
That as-for, who of house is(it)? } [over there]?

Dore ni shimashō? } Which shall we do? Which shall
Which to shall-do? } it be? Which shall I take?

Nani wo suru? } What are you doing? (Said to
What (accus. part.) do? } an inferior. The polite form
 would be *Nani nasaru?*)

Dare ga mairimashita? } Who has come? (*Dona-*
Who (nom. part.) has-come? } *ta ga mairimashita?*
 would be more polite.)

- ¶ 76. Here are some examples of the adjective forms *kono* “this;” *sono* “that” (near); *ano* “that” (far); *dono*? “which?” and of the forms in *na* and *iu*:—

Kono nedan.

“This price.”

Konna nedan.

“This sort of price.”

Sono mama.

{ “That way (e.g. the
 way you mention).

Sonna koto. }

“That sort of thing.”

Sō iu koto. }

Ano takai yama.

That high mountain
 [over there].

Anna tohōmonai kakene. } Such an extravagant
That-like outrageous over-charge } price as that.

(Said in speaking to a third party. In addressing the shopkeeper who was guilty of the overcharge, one would say *sonna*, not *anna*.)

Dono tsumori de ? } With what intention?
What intention by ? }

Dō iu tsumori de ? } With what kind of
How say intention by ? } intention?

¶ 77. What we have here, for convenience' sake, termed adjective forms, are not adjectives properly so called. *Kono* was originally two words, viz. *ko*, "this" (substantive), and *no*, "of," so that *kono* meant "of this." Similarly in the case of *sono*, *ano*, and *dono*, which meant respectively "of that" (nearer) or "of him," "of that" (further) or "of him," and "of which?" Indeed they still preserve this their ancient sense in certain contexts, as :

sono tame, "[for the] sake of that."

sono oya, "his [or her] parent."

Konna, "such," is a contraction of *kono yō na*, lit. "this manner being," i.e. "being in this way," "being thus." Similarly *sonna* is from *sono yō na*, *anna* from *ano yō na*, and *donna* from *dono yō na*. *Kō iu*, "such," means literally "thus [they] say," i.e. "people call it thus;" *sō iu*, *ā iu* and *dō iu* have a similar etymology.

¶ 78. Before words of Chinese origin, the adjective-pronouns "this" and "that" are often expressed by the syllable *tō*, a Chinese vocable properly signifying "the one in question," "the actual one," as :

tō-nin, "the person in question," "this (or that) person."

(*tō-getsu no sue* } "the end of the month."
this month of end.)

Some of the adverbs given in the paradigm on page 45 will be found exemplified in Chapter X, ¶ 368.

{ *Nan¹ no² sewa³ de⁴ mo⁵ shite⁵* } He will help you
kuremasū⁷, lit. Gives⁷ doing⁶ } in every way.
help³ of² everything.^{1,4,5}

Dare¹ mo² sō³ iimasū⁴. Everybody^{1,2} says⁴
so³.

RELATIVE PRONOUNS.

¶ 80. The Japanese Language has neither relative pronouns nor relative words of any kind. Their absence is made good by the use of a construction in which the verb is prefixed to the noun attributively, just as an adjective might be. Thus the Japanese not only say “a good man,” “a bad man,” etc.; but they say “a comes man,” “a goes man,” “the went man,” instead of “a man who comes,” “a man who goes,” “the man who went,” as in the following examples:—

Kuru hito. }

Comes person }

Kita hito. }

Came person }

“The person who comes.”

(or, “The people who come.”)

“The person who came.”

(or, “The people who came.”)

Kinō kita hito. }

Yesterday came person }

The person (or persons) who
came yesterday.

Ano yama no zetchō }

That mountain's summit }

ni haete iru ōki na }

on growing is large }

matsu. }

pine.

The large pine-tree which
stands on the top of that
mountain over there.

Shinakucha naran

As-for-not-doing, doesn't-do

koto desū.

thing [it] is.

It is a thing which it won't
do not to do, i.e. It is a thing
which must be done.

¶ 81. As shown by the foregoing examples, the English relative and verb are represented in Japanese by a verb alone, which is used participially, or, as it is more usual to say in Japanese grammar, *attributively*, prefixed to the noun. In English this construction is allowable only in the case of participles, as “the *shipwrecked* sailors,” “the *shrieking* women and children.” In Japanese it is the actual tense-forms of the verb that are thus employed; and as the Japanese language, generally speaking, abhors the use of the passive, the verbs employed are almost always neuter or active ones, thus :

Nansen ni aimashita suifu-ra. } The shipwrecked sailors.
Shipwreck to met sailors.

Haruka oki ni mieru fune. } The vessel that is to be
Afar offing in appears vessel. seen far away at sea.

Hebon sensei no koshiraeta } The dictionary written
Hepburn senior 's [he] prepared by Dr. Hepburn, i.e. Dr.
jiten. Hepburn's dictionary.
dictionary.

Arashi to iu mono, } What is called a typhoon.
lit. "the thing (mono) of which people say
(iu) that (to) it is a typhoon (arashi).

Otokichi to iu annai no mono, } The guide called Otoki-
lit. the guide (annai no mono, i.e. person of chi, or Otokichi the
guidance) whom people say (iu) that (to) he guide.
is Otokichi.

Amerika to iu kuni. } The country people call Ame-
 rica, or simply America.

N.B. This impersonal but active construction with *to iu*, corresponding to the English passive, must be thoroughly mastered, as it is constantly in the mouths of the people. It is often used for making general assertions, such as

Dogs are faithful creatures, or | *Inu to iu mono wa chūgi no aru*
 The dog is a faithful creature. | *mono desū.*

lit. As-for (*wa*) the thing (*mono*) of which people say (*iu*) that (*to*) it is a dog (*inu*), it is (*desū*) a thing (*mono*) which is (*aru*) of (*no*) faithfulness (*chūgi*). Here our single word "dog" or "dogs" is rendered by the five words *inu to iu mono wa*.

- ¶ 82. This use of the active where a European would expect the passive sometimes causes an appearance of ambiguity. Thus *shiranai hito* may signify either "a person who does not know" or "a person who is not known [to me]," i.e. "a person whom I do not know." But the context generally sufficiently indicates which way the phrase should be taken. Thus *yonde¹ shimatta² hon³* cannot mean "the book which has finished reading," as such a collocation of words would have no sense. It can only mean "the book³ which (I, he, etc.) have finished² reading¹." *Sumau¹ tochi²* cannot mean "the locality² which resides¹." It must mean "the locality² in which (so-and-so) resides¹." The following are similar instances:

<i>Tōchaku shita toki.</i>	}	The time when (I, he, etc.)
Arrival did time		
		arrived.

<i>Wakaranai koto.</i>	}	Something I don't under-
Understand-not thing		
		stand.

<i>Te ni motteru mono.</i>	}	That which he is holding in
Hand in is-holding thing.		
		his hand.

- ¶ 83. The example just given of *sumau tochi*, signifying "the locality *in which* so and so resides," exemplifies the remarkable Japanese idiom according to which the preposition that frequently accompanies an English relative pronoun is always omitted, thus:

<i>Toji no furuku natta</i>	}	A book of which the
Binding's old has-become		
<i>hon.</i>		
book.		
		binding has become old.

{ Sore ¹ wa, ² anata ³ ga ⁴ saku ⁵ - nen ⁶ o ⁷ tomari ⁸ nastta ⁹ yado- ya ¹⁰ desū ¹¹ ka ¹² ?	{ Is ¹¹ that ¹ the hotel ¹⁰ in which you ³ staid ^{7,8,9} (lit. honourably o, deigned nastta, to stay tomari) last ⁵ year ⁶ ?
--	---

{ Ie; watakūshi wa toma- No; me as-for, stay- rimasen ga—, saku-nen not whereas,— last year tomodachi ga tomarimashite, friend [nom.] having-staid, taisō ni ki ni irimashita greatly spirit to entered yadoya desū. hotel is.	{ No I did not stay there; but (ga) it is the hotel in which a friend of mine staid last year, and with which he was much pleased.
---	---

{ Kono hen no meibutsu This locality's famous-production de, suishō no deru yama being, crystal 's issuing mountain wa dore desū ka? as-for, which is ?	{ Which is the mount- ain from which come the crystals, for which this locality is noted ?
--	---

{ Watakūshi ga Yokohama no I [nom.] Yokohama 's ni-jū ban ye tanomimashitara, twenty number to when-had-applied, achira kara uke-atte there from guaranteeing yokoshimashita boy desū. sent boy is.	{ He is a servant whom I got by applying to the Grand Hotel at Yokohama, and for whose good behaviour the hotel-keeper is guarantee.
--	--

- ¶ 84. The terseness of the Japanese expression as compared with ours should not occasion any insuperable difficulty to the careful student. After all, we use a somewhat similar idiom in English, when we speak of “a shaving-brush,” meaning “a brush *with which* a man helps himself to shave;” of “a smoking-room,” meaning “a room *in which* people smoke;” of “a stepping-stone,” meaning “a stone *on which* one steps,” &c., &c.

¶ 85. Several “who’s” or “which’s” are often attached in English to the same noun. In such cases Japanese uses the gerund (in set speeches the indefinite form) for the verbs of every clause excepting that immediately preceding the noun qualified (See ¶ 278 *et seq.*, and ¶ 422 *et seq.*). An instance of this construction is given in the example on the foregoing page, where *tomarimashite* is a gerund and *irimashita* a past tense, both qualifying the word *yadoya*. But this idiom (the referring of several relative clauses to one noun) is not a favourite one in Colloquial Japanese. The example on the foregoing page mentioning the boy engaged at the Grand Hotel Yokohama, shows, in the case of the word *tanomimashitara*, the avoidance of such a construction. Indeed a great number of relative phrases,—even single relative phrases,—are turned in some other way. Take, for instance:—

*Senjitsu*¹ *o*² *hanashi*³ *no*⁴ *dōguya*⁵ *wa*,⁶ *tsui*⁷ *shindai-kagiri*² *ni*⁹ *narimashita*¹⁰ *sō*¹¹ *desū*¹², i.e., “It seems that the curio-dealer *of whom* you spoke the other day has become bankrupt;” more lit. As-for⁶ the curio-dealer⁵ of⁴ the honourable² speaking³ former-day¹, it is¹² appearance¹¹ that he at-last⁷ has-become¹⁰ to⁹ bankruptcy³.

*Mune*¹ *no*² *waruku*³ *naru*⁴ *hanashi*⁵, “A story which it makes one feel sick to listen to,” lit. “Chest¹’s² bad³ becoming¹ story⁵.”

*Musūme*¹ *ga*² *hitori*³ *atte*⁴, *O Harū*⁵ *to*¹ *mōshimasū*⁷, “He has one daughter whose name is O Haru,” lit. “Daughter¹ one-person³ being,⁴ [people] say⁷ that⁶ (she is) O Haru⁵.”

*Kono*¹ *kuruma*² *moto*³ *wa*¹ *jōbu*⁵ *de*⁵, *taihen*⁷ *ni*² *yō*⁹ *go-zaimashita*¹⁰ *ga*¹¹,—*ima*¹² *wa*¹³ *furuku*¹¹ *natte*¹⁵, *sappari*¹⁶ *yaku*¹⁷ *ni*¹² *tatanaku*¹⁹ *narimashita*²⁰, i.e. “This jinrikisha, which used to be such a good solid one, is now quite old and useless;” more lit. “This¹ jinrikisha², whereas¹¹ originally³, being⁵ solid,⁵ it was¹⁰ extraordinarily^{7,2} good⁹, now¹², having-become¹⁵ old¹¹, (it) has-become²⁰ quite¹⁶ rising-not¹⁹ to¹² use¹⁷.”

*Kesa*¹ *no*² *yōsu*³ *de*¹ *wa*⁵, *furū*⁶ *ka*⁷ *to*³ *omottara*⁹, *sukkari*¹⁰ *hare mashita*¹¹, i.e. “The weather, which looked like rain this morning, has cleared up beautifully;” more lit. “By¹ this-morning’s^{1,2}” appearance³ when-(I) had-thought⁹ that³ “Will-(it) rain?^{6,7}” quite¹⁰ (it) has-cleared¹¹.”

- ¶ 86. The words *tokoro no*, lit. “of place,” are often used by the upper classes in relative phrases. But these words add nothing to the sense, and owe their origin to the slavish imitation of a Chinese idiom. Thus :

Kuru tokoro no hito for *Kuru hito*.

Kinō kita tokoro no hito ,, *Kino kita hito*.

Shinakucha naran tokoro ,, *Shinakucha naran*
no koto desū *koto desū*.

(For the translation of these phrases see p. 49.)

CHAPTER V.

The Postposition.

THE POSTPOSITION PROPER.

¶ 87. Japanese postpositions correspond for the most part to English prepositions, serving like them to indicate those relations of words which Latin, German and several other European languages denote by the use of case inflections.

There are two kinds of postpositions, viz. postpositions proper and quasi-postpositions.

The postpositions proper, with their most usual significations, are as follows :

DE.

¶ 88. I. “by,” “by means of,” “with,” and expressive in general of causation or instrumentality, less frequently of position in a place, thus :

*Nawa*¹ *de*² *shibaru*³. To tie³ by means of² a rope¹.

*Hasami*¹ *de*² *kiru*³. To cut³ with² scissors¹.

<i>Inu wo kusari de</i> <i>Dog</i> [<i>accus.</i>], <i>chain by,</i> <i>tsunaide oke.</i> <i>fastening put.</i>	}	Chain up the dog (said to a coolie).
--	---	--------------------------------------

<i>Kono kawa de, ai ga</i> <i>This river in, trout</i> (<i>nom.</i>) <i>tsuremasu ka ?</i> <i>are-catchable ?</i>	}	Are there any trout to be caught in this stream?
--	---	--

<i>Kono</i>	<i>mono</i>	<i>wa,</i>	} What is this thing called in
<i>This</i>	<i>thing</i>	<i>as-for,</i>	
<i>Nihon-go</i>	<i>de</i>	<i>nan to</i>	
<i>Japan-language by,</i>	<i>what that</i>		
<i>mōshimasū ka?</i>			
<i>say</i>	<i>?</i>		} Japanese? (<i>more lit.</i> As for this thing, in Japanese, what do people say that it is?)

¶ 89. II. When it precedes the verb “to be,” *de* indicates the predicate (See also ¶. 289), thus :

<i>San ji han de gozai-</i>	} It is half-past three
<i>Three hours half is.</i>	
<i>masū.</i>	

o'clock.

<i>Yoppodo beppin de wa</i>	} Isn't she very pretty?
<i>Very pretty</i>	
<i>nai ka? (or more politely</i>	
<i>isn't ?</i>	
<i>de wa gozaimasen ka ?)</i>	

N. B. *De wa* is often contracted into *ja*, thus: *Yoppodo beppin ja nai ka?* Similarly *de aru*, “am,” “is” “are,” is contracted into *da*, and its politer equivalent *de gozaimasū*, is contracted into *de gesū*, *de gasū* or *desū*, thus :

Yoppodo beppin da. She is very pretty.
San ji han desū. It is half-past three o'clock.

<i>Sayō de gozaimasū.</i>	} That is so, or Yes.
<i>Sō desū.</i>	
<i>Sō de gesū (slightly vulgar.)</i>	

¶ 90. III. A noun followed by *de* often corresponds to an English nominative,—not that *de* has any nominative force properly so called, but because the word which we treat as a nominative is conceived of by the Japanese as the means whereby the action or state denominated by the verb is accomplished or rendered possible, thus :

<i>Mizu de takusan.</i>	} Cold water will do perfectly well
<i>Cold-water by, plenty.</i>	
	(i.e. you need not trouble to bring
	} hot water as well).

N. B. The Japanese sentence should, properly speaking, have *desū*, "it is," stuck on to the end of it; but it frequently happens in conversation that the final verb is omitted.

Hitotsu de yoroshii. } One will be
One by is-good. } enough.
 (More politely *Hitotsu de yoroshii gozaimasū.*)

Seifu de o } The Government has
Government by, honourable pur- } bought it, or It has
kai-age ni narimashita. } been purchased by the
chase to has-become } Government.

GA.

¶ 91. I. Its original sense is "of," now only preserved in names of places and in a few locutions, such as *Hoshi-ga-oka*, "The Mound of the Stars" (the name of a part of Kamakura);*ga sūki*, "fond of;"*ga kirai*, "unfond of," "disliking;"*ga hoshii*, "desirous of."

Watakushi wa tabako ga dai- } I am very
Me as for, tobacco of, great- } fond of smok-
sūki (desū). } ing.
fond (am).

Sake ga kirai desū. } I am not fond
Sake of unfond am. } of sake.

Mizu ga hoshii gozaimasū. } I want some
Water of desirous am. } water.

¶ 92. II. *Ga* is used as a sign of the nominative case, as :

Kane ga nai. } I have no money.
Money isn't.

Ame ga futte kimashita. } It has come on to rain.
Rain falling has-come.

Kono kuruma ga furu- } This jinrikisha won't
This jinrikisha being } do; it is too old.
kute ikemaseu.
old can't-go.

Sensei ga miemashita. { The teacher has ap-
peared, i.e. has come.

Observe that the nominative use has developed out of the genitive. For instance, the etymological sense of *Kane ga nai* is "The not-being of money;" that of *Sensei ga miemashita* is "The having-appeared of the teacher." Originally none of these sentences with *ga* were predicative; but modern usage has made them so, just as (to borrow an apt illustration from Mr. Aston) the incomplete sentences of an English telegram or advertisement convey a predicative sense to the mind of the reader.

93. III. When found at the end of a clause, *ga* has an adversative force, of which "whereas" is the most literal English equivalent, but which is generally best rendered in practice by prefixing "yet" or "but" to the following clause. Sometimes the adversative force is softened down to a mere intimation of discontinuity between two successive states or actions, and then *ga* must be translated by "and so" or "and."

Shina wa yoroshiū gozaimasū } The article is a
Article as-for, good is }
ga,— nedan ga osoroshii takō } good one, *but* the
whereas, price (nom.) frightful dear } price is frightfully
gozaimasū. } dear.
is.

Yama-michi de hi wa } It got dark while
Mountain-road in, day as-for }
kuremashita ga,— tsure ga } we were on the
darkened whereas, companions (nom.) } mountain side; *but*,
ōzei datta kara, ki-jōbu } as we were several
crowd were because, spirit-sturdy } of us together, we
deshita. } felt no alarm.
were.

Watakūshi wa kon-do de
Me as-for, this time by,
 Fuji ye tosan wa san-
Fusiyama to ascent as-for, third-
 do-me desū ga,—shi-awase to,
time is whereas, lucky-ly
 itsu mo tenki-tsugō ga
always weather-circumstances (nom.)
 yō gozaimasū.
good are.

This is the third time I have made the ascent of Fusi-yama, and I have each time been lucky enough to have fine weather.

- ¶ 94. Sometimes *ga* with this adversative force is repeated in two consecutive clauses, as :

Bankoku-kōhō ga arō
International-law (nom.) may-exist
 ga, nani ga arō
though,—something (nom.) may-exist
 ga,—mada mada dōri bakari
though,—still still right only
 de wa katsu koto ga
by, conquer action (nom.)
 dekimasen.
comes-not-out.

We may have international law, and we may have all sorts of fine things; but we are still very very far from having arrived at a social state in which right always triumphs.

KA.

- ¶ 95. I. *Ka* serves to ask a question, as :

Arimasū.

There is.

Arimasū ka ?

Is there ?

Furo¹ wa² dekimashita³.

{ The bath is ready (more
 lit. As-for² the bath¹,
 it is done³.)

Furo wa dekimashita ka ?

Is the bath ready ?

If the sentence already contains some other interrogative word—an interrogative pronoun or adverb,—*ka* is often omitted, and it is generally best to omit it, thus :

Nan-doki ni mairimashō ka? } At what o'clock shall
What-hour at shall-come ? } I come?
 or *Nandoki ni mairimashō?*

Itsu shinimashita? } When did he die?
When died?

Dō iu wake de konna } Why do you do such
What-sort-of-reason by, such } silly things as this?
baka na koto wo suru? } (Said to an inferior.)
foolish things (accus.) do?

¶ 96. II. Sometimes *ka* only expresses a shade of doubt, and it then corresponds to such English words as “may,” “perhaps,” etc.:

Mata yuki ga furimashō } I think it will
Again snow (nom.) will-probably-fall } snow again.
to omoimasū.
that think.

Mata yuki ga furimashō } I am inclined to
Again snow (nom.) will-probably-fall } think that it may
ka to omowaremasū. } snow again.
? that can-think.

Suzuki to iu hito. A man called Suzuki.
Suzuki that (they) call person.

Suzuki to ka iu hito. { A man called, if I mis-
Suzuki that ? [they] call person. { take not, Suzuki.

¶ 97. III. *Ka.....ka* means “or,” “either.....or,” “whether.....or:”

Ii ka warui ka shiremasen. } I can't tell whether it
Good ?, bad ?, cannot-know. } is good or bad.

Muku desū ka, mekki desū } Is it all gold or only
Unalloyed is ?, plated is } gilt? (or Is it all silver
ka. } or only plated?)
?

Ikō ka, dō shiyō ka } I am considering
“Shall-go ?, how shall-do ?” } whether to go or not?
to - omotte imasū.
that thinking am.

- ¶ 98. IV. *Ka* helps to form certain indefinite pronouns.
See the paradigm on page 45.

KARA.

- ¶ 99. *Kara* means "from," "since," "because," "after :"

<i>Koko kara tōge made wa,</i>	} How far may it
<i>Here from, pass to,</i>	
<i>mō dono kurai arimashō?</i>	
<i>still what amount probably-is?</i>	

be from here to the
top of the pass?

Ni-san-nen-zen kara hito
Two-three-year-before since, people
ga fū-keiki da to iimasū
 (nom.) *un-prosperity is that say*
ga,—hontō desū ka?
whereas,—true is ?

{ For the last two
or three years
people have been
saying that the
times are bad. Is
this really the
case?

Kūtabiremashita kara, chotto
Have-got-tired because, a-little
yasumimashō.
will-probably-rest.

{ I am tired ; so let
us rest a minute.

- ¶ 100. *Kara* only has the sense of "after" when suffixed to the gerund in *te*, and in a few special locutions, as :

<i>Itte kara.</i>	After going, after having gone.
<i>Mimashite kara.</i>	After seeing, after having seen.
<i>Kore kara.</i>	After this, henceforward.
<i>Sore kara.</i>	After that, and then, next.

N. B. The past *itta kara* means "because he has gone ;" *mimashita kara* means "because I have seen." Be very careful not to confuse these two locutions, which differ only by the use of the termination *e* when "after" is meant, and *a* when "because" is meant.

N. B. The Japanese often use “from” (*kara*), when “at” would come more naturally to English lips, as:

<i>Myōnichi no enzetsu</i>	}	At what o'clock does the lecture begin to-morrow?—At two o'clock in the afternoon.
To-morrow's lecture		
<i>wa, nan-ji kara</i>		
as-for, what-hour from		
<i>hajimarimasū?—Go-go</i>		
begins? Noon-after		
<i>ni-ji kara desū.</i>		
two-hours from is.		

The idea is that the lecture, beginning as it does at two o'clock, will last *from* two to some other hour not named.—Observe how the Japanese idiom retains the verb “it is” (*desū*) at the end of the sentence, when English dispenses with it. A similar instance occurs in the second example given under *made*.

MADE.

¶ 101. *Made* means “till,” “as far as,” “down to,” “to:”

Kore made.

Thus far, hitherto, till now.

<i>Tetsudō wa, doko made</i>	}	How far is the railway finished?—As far as Sendai.
Railway as-for, where to		
<i>dekite orimasū?—Sendai</i>		
done is? Sendai		
<i>made desū.</i>		
to is.		

<i>Watakūshi no kuru made</i>	}	Please wait till I come. (More lit. till my coming.)
I of come till,		
<i>matte ite kudasai.</i>		
waiting being condescend.		

Such a phrase as *myōnichi made* may signify either “till to-morrow” or “by to-morrow;” *hachi-ji made* may be either “till eight o'clock” or “by eight o'clock,” the Japanese language not clearly distinguishing this shade of difference.

- Itsu¹ made² mo³.* { Ever so long, forever.
(lit. even³ till² when¹.)
- Doko¹ made² mo³.* { Ever so far, for any distance.
(lit. even³ till² where¹.)

MO.

¶ 102. *Mo* means “even” “also,” “and,” “too.” When repeated, *mo*.....*mo* means “both.....and” :—

Itsu made mo. { lit. even till when, i.e.
forever. (See top of page.)

Watakushi mo mairimasu. I will go too.

Kore mo, wasurecha
This also, as-for-forgetting,
ikemasen.
(it) *can't-go.* { And you mustn't forget
this either.

Ka mo nomi mo
Mosquitoes also, fleas also,
oi tokoro desu.
numerous place is. { It is a place where there
are plenty both of mos-
quitoes and of fleas.

Construed with a negative verb, *mo*.....*mo* means
“neither.....nor,” thus :

Yoku mo waruku mo nai. { It is neither good nor
Good also, bad also is-not. { bad.

Mo is sometimes placed after *ka*, when the latter means
“perhaps” (see p. 60.). It retains in Japanese some-
thing of its proper force of “even,” but can hardly be
represented in the English translation, thus :

Mata rai-nen kuru ka
Again coming-year come ?
mo shiremasen.
even cannot-know. { Perhaps I may come
again next year.

MOTTE.

- ¶ 103. *Motte*, properly the gerund of the verb *motsu*, “to hold,” is in written Japanese the usual word for “by,” “thereby.” In the colloquial it survives only as a sort of emphatic particle, which is moreover little used except by pedantic speakers. Thus *hanahada motte* is the same as *hanahada*, “very,” but emphasised; *ima motte* may be rendered by “even now” or by some such word as “very,” thus:

<i>Mukashi kara ima motte</i>	{	It is a shop which has carried on a good trade from old times down to this <i>very</i> day.
Ancient-time from, now indeed,		
<i>ai-kawarazu yoku</i>		
mutually-changing-not well		
<i>ureru mise desü.</i>		
sells (intrans.) shop is.		

N. B. *Ai*, the equivalent of our word “mutually,” is often thus prefixed to verbs by pedantic speakers. It is a relic of the book language, and has little or no meaning now. This sentence is a good example of the apparent ambiguity of relative constructions in Japanese, as pointed out in p. 51. The speaker of course means to say that *the things in the shop* sell well; but he seems to say that it is *the shop itself* which sells well.

After *de*, in the sense of “by” or “with,” *motte* is commonly suffixed by all classes of speakers, thus:

Nawa de (motte) shibaru. To tie with a rope.
Rope by to-tie.

<i>Kaze de (motte) to ga</i>	{	The door keeps slamming on account of the wind.
Wind by, door (nom.)		
<i>aotte imasü.</i>		
slamming is.		

NI.

- ¶ 104. I. The original sense of *ni* is “in,” “into,” “to”:

Kono hen ni kiji } Aren't there any
This neighbourhood in, pheasants } pheasants in this
wa imasen ka ? } neighbourhood ?
as-for, are-not ?

Kono kamo wo ryōri-nin } Please give this
This wild-duck (accus.), *cook-person* } wild-duck to the
ni watashite kudasai. } cook.
to handing condescend.

Hajimete *o* *me* *ni*
Haring-begun **honourable** **eyes** **in**
kakarimashita.
have-hung.

This is the first time I have had the honour to meet you.
(A phrase which it is considered polite to use when introduced to some one.)

¶ 105. II. *Ni* has many other idiomatic uses, of which the following are the chief, viz:

With a passive verb, *ni* corresponds to "by," thus:

Osoroshiku dōmo ka ni Oh! I have been
Frightfully really mosquitoes by } frightfully stung by
 sasaremashita. } the mosquitoes.
have-been-stung.

Ame ni furi-komerare mashita. } We were kept in
Rain by were-kept-in. } by the rain.

¶ 106. III. With a causative verb, *ni* denotes the person who is caused to perform the action, thus :

Boy ni sagasasemashō. { I will make the boy look
for it.

107. IV. Suffixed to the indefinite form of a verb, *ni* means “(in order) to:”

Ueno no sakura wo mi
Ueno 's cherry-blossoms (accus.) see
ni ikitai. { I want to go and
to want-to-go. see the cherry-blos-
soms at Ueno.

N. B. It is only with the indefinite form of the verb that *ni* has this meaning. Following, as it often does, the present tense, it has its original force of “in,” thus:

Michi ga warukute, aruku ni } The roads are so bad, it
Roads (nom.) **being-bad, to-walk in**, } is fearfully hard walking.
hone ga oremasū.
bones (nom.) **break.** (intrans.)

Mada neru ni wa hayai. } It is still too early to go
Still to-sleep to as-for, (it is) early. } to bed.

¶ 108. V. *Ni* serves to form from nouns expressions corresponding to European adverbs, as :

daiji, “importance,” “care;” *daiji ni*, “carefully.”
heta, “a bad hand (at);” *heta ni*, “unskilfully.”
hontō, “truth;” *hontō ni*, “truly.”
ima, “the present moment,” *ima ni*, “presently.”
“now;”
jōzu, “a good hand (at);” *jōzu ni*, “skilfully.”
rippa, “splendour;” *rippa ni*, “skilfully.”
(See also p. 39.)

¶ 109. VI. When several things are enumerated, *ni* often means “besides the foregoing,” “and:”

Biiru¹ ni², budō-shu³ ni⁴, { *lit.* Besides² beer¹, be-
teppō-mizu⁵ wo⁶ motte⁷ iki- sides⁴ wine³, we-will-go³
mashō². } carrying⁷ gun-water⁵, i.e.
We will take beer, claret
and soda-water.

Hana¹ wa² sakura³ ni⁴, { The cherry is the king of
hito⁵ wa⁶ bushi⁷ (proverb). } flowers, and the warrior the
king of men.

lit. As-for² flowers¹, (the best are) the cherry-blossom³; and-to-the-foregoing-it-may-be-added-that⁴ as-for⁶ human, beings⁵, (the best are) warriors⁷.

NO.

¶ 110. I. *No* means "of," or denotes the possessive case:

*Amerika*¹ *no*² *Daitōryō*³. { The President³ of² the
United States¹.

*Neko*¹ *no*² *tsume*³. A cat¹'s² claws³.

*Ari*¹ *no*² *mama*³. (*Ari* is the in- } *lit.* Way of
definite form of the verb *aru*, "to } being, i.e. Just
be.") } as it is.

We have already noticed, when treating of the postposition *ga*, the genitive origin of many apparently nominative expressions in Japanese. The same tendency is exemplified by *no*, though less frequently in the colloquial than in the written style, thus:

Kisha no tsūkō suru toki, senro { It is dangerous to
Train 's passage does time, line { cross the line when
wo yokogitcha abunai. { the train is passing,
(*accus. as-for-crossing, (is) dangerous.* { *more lit.* at the time
(It would be more polite to say { of the passing of the
abunō gozaimasū.) { train.

¶ 111. II. *No* is used either in lieu of, or suffixed to, the other postpositions, it being a rule that none of the postpositions excepting *no* can show the relation between two nouns in attributive phrases. An example or two will make this clearer:

Kono ura ni ike ga } There is a pond at the
This back in, pond (nom.) } back of this.
gozaimasū.
is

Kono ura no ike. } The pond at the back
 of this.

Kuni kara dempō ga } I have received a tele-
Country from, telegram (nom.) } gram from home.
kimashita.
has-come.

Kuni kara no dempō. A telegram from home.

In the above predicative phrases (the first and third), each English preposition is rendered by the Japanese postposition properly corresponding to it. But turn the phrase attributively (the second and fourth), and *no* either supplants or is suffixed to that postposition (*no* for *ni* in the second, *kara no* for *kara* in the fourth).

In this manner *no*, “of,” comes to express almost every idea of relation; or rather all the various ideas of relation come to be considered by the Japanese mind as summed up under the one idea of “of;” thus:

Atami no onsen. The hot springs *at* Atami.

Fuji no yuki. The snow *on* Fuji.

“Nichi-Nichi” no shasetsu. { The leading article *in* the
 { “Daily News.”

Oya no mo. The mourning *for* a parent.

Waboku no dampan. Deliberations *about* peace.

Korera-byō no yobō. Precautions *against* cholera.

¶ 112. III. *No* is used substantively with the meaning of the English word “one” or “ones,” (See also ¶ 137) thus:

Warui no. A bad one.

Jōbu na no. A solid one.

N. B. The *na* of *jōbu na* shows it to be a quasi-adjective. See ¶ 197.

Kore wa ii no da. } This is a good one.
This as-for, good one is. }

Iku tabi mo mita } It is a thing I have seen
How-many times even, saw } any number of times.
no desū. }
one is. }

Under this heading, note the following specimens of a curious idiom:

*Inshi*¹ *no*² *furui*³ *no*⁴, as lit. as possible, “old³ ones⁴ of² stamps¹, i.e. “Some old stamps.”

*Kwashi*¹ *no*² *shinki*³ *ni*⁴ *yaita*⁵ *no*⁶, as lit. as possible, “in⁴ newness³ have-burnt⁵ one⁶ of² cake¹, i.e. “A freshly baked cake.”

There is just the shadow of a shade of difference of intention between these circumlocutions and the simpler expressions

Furui inshi, Old stamps.

Shinki ni yaita kwashi, A freshly baked cake.

But it is impossible to render or even to explain the difference in English.

¶ 113. IV. *No* is constantly used followed by other postpositions, as already explained in p. 67, ¶ 111. It is also often used in phrases corresponding to English adjectives; see ¶ 62 and ¶ 197 *et seq.* Sometimes, in the mouths of

slipshod speakers, it occurs at the end of a sentence as a sort of expletive with a certain amount of interrogative force, thus :

Aru no? “Is there?” “Do you mean to say that there is?” instead of *Aru ka?*

N. B. Perhaps it would be more correct to consider such phrases as belonging to the idiom mentioned in the next paragraph.

¶ 114. At other times,—and this is a very favourite idiom,—*no* occurs as a sort of emphatic expletive towards the end of a sentence, especially before the substantive verb *da* or *desū*, “is.” In such contexts it may be, and generally is, in familiar conversation clipped of its vowel, so that it sinks into the single letter *n'*. For practical purposes, *no* thus used may be considered the equivalent of *koto*, and rendered more or less literally by the English word “fact” or “act,” thus :

<i>Konai n' darō.</i> (famil.)	} It is probable that he won't come, or I don't think he will come.
<i>Come-not fact will-probably-be</i>	
<i>Konai n' deshō.</i> (politer)	

<i>Nani wo suru n' desū?</i>	} What is it that you are doing?
<i>What</i> [accus] <i>do fact is?</i>	

<i>Massugu ni iku n' desū</i>	} Am I to go straight on? more lit. Is it that I am to go straight on?
<i>Straight-ly go act is</i> <i>ka?</i>	

The exact force of *no* combined with the verb *da* or *desū* may be practically exemplified by comparing, say, *Nani wo shimasū?* “What are you doing?” With *Nani wo suru n' desū?* “What is it that you are doing?”

¶ 115. V. The verb *da*, “is,” and the postposition *no*, combined to form the word *dano*, serve for purposes of enumeration. *Dano* must be repeated after each of the items enumerated, like the Latin *que*, thus :

Shishi dano, tora dano, } Lions, tigers, elephants and
zō dano, rakuda dano. } camels.

There is a slight shade of difference between *dano* and *ni* (see ¶ 109) used enumeratively. The use of *ni* usually implies some connection between the articles enumerated, whereas *dano* does not necessarily do so. *Dano* has also a tinge of vulgarity about it, which does not belong to *ni*.

SHI.

¶ 116. *Shi*, a postposition which is untranslatable into English, has a sort of enumerative force. It would be equally correct to say that it serves as a kind of pause, thus :

<i>Kono</i>	<i>nikai</i>	<i>wa,</i>	<i>Fuji</i>	} From the second storey here you can see Fusiya- ma and you can see the sea,—truly a beautiful view.
<i>This</i>	<i>second-storey</i>	<i>as-for,</i>	<i>Fusi-yama</i>	
<i>mo</i>	<i>mieru</i>	<i>shi,</i>	<i>umi mo</i>	
<i>also</i>	<i>is-visible,</i>		<i>sea also</i>	
<i>mieru</i>	<i>shi ;</i>	<i>makoto</i>	<i>ni ii</i>	
<i>is-visible ;</i>		<i>truth</i>	<i>in, good</i>	
<i>keshiki</i>	<i>desū.</i>			
<i>view</i>	<i>is.</i>			

TO.

¶ 117. I. *To* originally had the sense of our demonstrative pronoun “that ;” but it now has the sense of our conjunction “that :”

Uso da to iimasu. } He says that it is a lie.
Lie is that says.

Hontō da to omoimasu. } I think that it is true.
Truth is that think.

N. B. Originally therefore the sense was: "It is a lie. He says that." "It is truth. I think that." The conversion of the demonstrative pronoun into the conjunction came about gradually in the case of *to*, as in the case of its English equivalent "that."

In the above, and in most similar phrases, English idiom generally prefers to omit the word "that;" but *to* can never be omitted in Japanese. The following are instances of *to* meaning literally "that," but being not capable of expression in idiomatic English:

Omae san no na wa, } What is your name?
You Mr. 's name as-for, } *more lit.* As for the name
nan to iu ka? } of Mr. you, what do
what that say? } people say that it is?
(Said to a common person.)

"Tōkyō Maru" to mōsu } A vessel called the
"Tōkyō Maru" that say } *"Tōkyō Maru," more lit.*
fune. } A vessel of which people
vessel. } say that it is the "Tōkyō
 Maru" (Compare p. 50).

Similarly in such onomatopoeitic adverbs as *hatto*, *kitto*, *patatto*, etc., where the *to* (strengthened into *tto*) is, properly speaking, a separate word, thus:

Ha¹tto² omoimashita³. I started, *more lit.* I
 thought³ that² it is *ha¹*!

Nochi-hodo¹ kitto² mairi- I will certainly² come³
masu³. later-on¹.

Pata¹tto² ochimashita³. It fell³ flop¹.

¶ 118. *To itte*, “saying that;” *to omotte*, “thinking that;” *to kiite*, “asking (lit. hearing) whether,” and similar gerundial phrases, are often contracted to *tote* (vulgarly *tte*). *Tote* frequently has a sort of oppositive force, as in the following examples :

<i>Ikura</i>	<i>gakumon</i>	<i>shita</i>	{	However much a man may study (<i>more lit.</i> saying that a man may study how much), nothing will come of it if he is badly behaved.
How-much	study	have-done		
<i>tote,</i>	<i>okonai ga warukereba,</i>			
(saying) that,	conduct (nom.) if-is-bad,			
<i>nanni mo narimasen.</i>				
anything even becomes-not				

<i>Zōhei-kyoku</i>	<i>wa,</i>	<i>muyami ni</i>	{	You cannot get shown over the Mint simply by going there and asking to see it.
Mint	as-for,	recklessly		
<i>itta kara tote,</i>	<i>haiken</i>			
went because that,	adoring-look			
<i>wa dekimasen.</i>				
as-for, cannot-do				

¶ 119. II. *To* sometimes means “and.” When it has this sense, it is, like the Latin *que*, generally repeated after each noun. Even when not so repeated, it always belongs to the word immediately preceding it, not to the word following it. Europeans often make the mistake of commencing a clause by *to*, in imitation of the European idiom which introduces clauses by the conjunction “and”; but this sounds ludicrous in Japanese :

Anata to, watakushi to. You and I.

Furansu to, Doitsu to. France and Germany.

¶ 120. III. *To* sometimes means “if.” It has this sense only after the present tense of verbs and adjectives, thus :

<i>Sō suru to, shikararemasū.</i>	{	You will get scolded if you do that.
So do if, get-scolded.		

<i>Sugu</i>	<i>ikanai</i>	<i>to,</i>	{	You will be too late if you don't go at once.
Immediately	go-not	if,		
<i>okuremasū.</i>				
are-late.				

¶ 121. IV. *To* is also used in several idiomatic ways, thus:

*Musūko*¹ *to*² *fūtari*³. Two³ counting my son¹.

*Okiru*¹ *to*² *sugu*³ *ni*⁴. As-soon-as^{2,3,4} I-got-up¹.

*Kore*¹ *to*² (*wa*) *chigaimasū*³. It-is-different³ from² this¹.

Arimasū ka ?—Arimasū to mo ! { Are there any?—Of course there are, or I should just think there were.
(A very emphatic affirmation.)

WA.

¶ 122. *Wa* was originally a noun signifying “thing,” hence “that which,” “he, she, or they who”; but it is now used as a separative or isolating particle corresponding to the French *quant à*, or, when repeated antithetically, to the Greek *μέν* and *δέ*. “As for,” “with regard to,” “so far as.....is concerned,” are its most explicit English equivalents; and it has been rendered by “as for” in most of the examples scattered throughout the present work. But in practice its force is generally sufficiently indicated in an English translation by an emphasis on the equivalent of the word to which *wa* is suffixed, or by placing that word in a prominent position in the sentence. A slight pause, which may sometimes be indicated by a comma, is almost always made after *wa*:

Budō-shu wo sūkoshi atatamete, { Warm the claret
Wine (accus.) **a-little warming,** a little; but so far
biiru wa sono mama de { as the beer is con-
beer as-for, that condition in cerned, it will do
yoroshii. { as it is.
(is) **good**

Konnichi wa, yoi tenki de
To-day as-for, good weather
gozaimasū.
[it] is

To-day it is
 fine weather. (i.e.
 Whatever it may
 have been other
 days, to-day at
 least it is fine.)

Okī wa, yohodo nami ga
Offing as-for, plentifully waves (nom.)
arai yō desū kara, fune
rough appearance is because, vessel
wa demasūmai.
as-for probably-won't-go-out

Out at sea the
 waves seen pretty
 rough; so prob-
 ably the vessel
 will not sail.

(Ima wa te-sūki de gozaimasū.)
(Now as-for, hand-empty am)

Now I am
 at leisure.

Koko no ido wa,
Here 's well as-for,
suidō desū.
water-road is

The water in this well
 comes from the aqueduct.
 (Not The well here is an
 aqueduct!)

Kore de wa komarimasū.
This by am-hampered

This being so, I am in
 a quandary. (The *de wa*
 may be contracted into
ja; see p. 56.)

Tabako wa, nomimasen.
Tobacco as-for, drink-not

As for tobacco, I don'
 smoke it, or more simply
 I don't smoke.

Kore wa wasei, are
This as-for, Japan-make, that
wa hakurai (de gozaimasū).
as-for, importation (is)

This (is) of nativet
 make, that is an imported
 article.

Nishi wa Fuji,
West as-for, Fusiyama;
kita wa Tsukuba de
north as-for, Tsukuba
gozaimasū.
(it) is

To the west stands
 Fusiyama, to the north
 Mount Tsukuba.

¶ 123. In an interrogative sentence, *wa* would sometimes seem to be the means of asking a question; but an ellipsis must always be supplied. Thus *Inu wa?* pronounced in an interrogative tone of voice, practically signifies “Where is the dog?” But literally it is, “As for the dog.....(where is it?)”

¶ 124. The manner in which *wa* serves to give emphasis is well shown in such favourite verbal idioms as

Kotowatte okimashita. I refused.
Refusing put

Kotowatte wa okimashita. I refused.

Konai. (more politely *kimasen*) He won't come.
Comes-not

Ki wa shinai. (more politely { Come? No, of
Coming as-for, does-not course he won't
shimassen. come.)

N. B. When thus suffixed to the indefinite form of a verb (*ki* is the indefinite form of the irregular verb *kuru*, “to come”), *wa* is often pronounced *ya*; thus *Ki ya shinai* for *Ki wa shinai*.

Aru ni wa arimasu ga, } There are some, it
Is in as-for, is whereas, } is true, but they are
sükunō gozaimasū. } scarce.
scarce is

Ame wa, futte imasū ka?—*Furu* } Is it raining?—
Rain as-for, falling is ? Falls } Yes, it is rain-
ni wa futte imasu ga, hidoi } ing, but it is not
in as-for, falling is whereas, intense } raining hard.
koto wa gozaimasen.
fact as-for, is-not

N. B. Before *ga* the final *ū* of *masū* is generally sounded. That is why we write *arimasu ga*, *imasu ga*, not *arimasū ga*, *imasū ga*, and similarly elsewhere.

¶ 125. A consideration of the foregoing examples, and indeed of those which any page of Japanese affords, will convince the student that *wa* is not as, some European writers have erroneously imagined, a sign of the nominative case. The most that can be said is that the word followed by *wa* must, in not a few instances, be rendered by a nominative in English; but it is never a nominative properly so-called in the Japanese construction. The nearest approach made by the Colloquial Japanese language to the possession of a nominative particle is in the particle *ga* (see p. 57); but even this, as has been there explained, originally meant “of,” that is to say was genitive rather than nominative.

¶ 126. Europeans often find it hard to decide between the choice of *wa* and *ga*; and it is true that two Japanese phrases, one with *wa*, the other with *ga*, must often be rendered by the same English words. There is, however, a difference of stress. When *ga* is used in any such phrase, we must emphasise the subject in the English translation; when *wa* is used, we must emphasise the predicate. The Japanese themselves, as stated on page 17, are not much given to the use of such emphasis. Thus *Kore ga ii* means “*This* is good;” whereas *Kore wa ii* means “*This* is *good*.” The distinction flows naturally from the original force of the two particles, *Kore ga ii* being properly “The goodness of this,” while *Kore wa ii* is properly “As for this, it is good.”

To take another example. If you are expecting your Japanese teacher, the servant will inform you of his arrival by saying *Sensei wa miemashita*, “The teacher has *come*” (*lit.* appeared). The etymological sense is, “As for the teacher, he has come.” But should the same

personage arrive in the middle of the night or at some other unusual hour, the servant will say *Sensei ga mienimashita*; i.e. "The *teacher* has come,"—more properly and etymologically, "The coming of the teacher." So too of an unexpected death one would say, for instance, "*Hayashi San ga shinimashita*," "Mr. *Hayashi* is dead." But if he had long been known to be past recovery, the phrase would be *Hayashi San wa shinimashita*, Mr. *Hayashi* is *dead*."

¶ 127. The student, who has followed this explanation with due regard to the original genitive force of *ga*, will perceive that there is nothing specially emphatic about *ga* in the Japanese idiom, though an emphasis on the word preceding it is its nearest equivalent in English. On the other hand, *wa* is emphatic and separative in Japanese, though not so in English when following a word which must be translated by a nominative. It, however, corresponds to an emphasised word in English whenever that word is not a nominative, as shown by several of the examples given above.

¶ 128. It may be asked: what is the rule in the case of two nominatives in antithetical clauses? The answer is that either *ga* may be used in both, or else *wa* may be used in both. Thus the example on p. 75, *Kore wa wasei, are wa hakurai*, "This is of native make, that is an imported article," might be altered to *Kore ga wasei, are ga hakurai*. The effect would be to throw the emphasis more strongly on the two subjects than on the two predicates.

WO.

¶ 129. *Wo* is the nearest Japanese equivalent to a sign of the accusative case, thus:

Tamago wo uderu. To boil eggs.
Eggs to-boil

Yome wo morau. { To receive a bride, i.e. to
Bride to-receive marry (naturally said of the
 man only).

Sonna kake-ne wo { I don't know what to do if
Such excessive-price you ask such an extortionate
itcha, komarimasu. price, or more simply, You
as-for-saying, am-hampered should not ask such an ex-
 tortionate price.

¶ 130. Originally *wo* was nothing more than an interjection serving, as it were, to interrupt the sentence and draw attention to the word to which it was suffixed. We must therefore not be surprised at its absence in many cases where European languages could not dispense with the accusative case. It is not that the *wo* has been dropped in such contexts, but that it never was there, thus:

Baka iu-na! (very rude). } Don't talk nonsense.
Folly say-not

Meshi kuu toki. } When eating rice,
Rice eat time } When dining.

Before the verb *suru*, "to do," *wo* is mostly absent, as:

Hon-yaku suru. { To make a translation,
 { To translate.

Saisoku suru. { To do urgency, i.e. to
 { urge on.

¶ 131. The student will sometimes meet with, and perhaps be puzzled by, sentences like the following:

Daijin-gata wo hajime, { All the officials
Ministers (accus.) beginning (trans.), were there, from the
sho-kwan-in made soroimashita. ministers of state
all-officials till were-complete downwards.

Here the first clause literally means "placing the ministers of state at the beginning," and so the word *daijin-gata*, being what we should term an accusative, naturally takes *wo*.

- ¶ 132. In the Written Language, *wo* is often used adversatively at the end of a clause. But this is rare in the Colloquial, which prefers to use *ga* for that purpose, as already explained in p. 58.

YA.

- ¶ 133. *Ya* is an interrogative and exclamatory particle of constant use in the Written Language. In the Colloquial it is not much used, excepting corruptly for *wa* after the indefinite forms of verbs, as explained in p. 76. Sometimes it occurs in the sense of "and" or "or," thus:

Tonari no uchi de, inu ya
Next-door's house at, dogs and
neko ga sūki to miete,
cats of fond that seeming,
takusan ni katte orimasū.
much-ly rearing are

.....*ya nani ka.*

They would seem to
 be very fond of dogs
 and cats in the house
 next door; for they
 keep quite a number of
 them.
or something or
 other.

YE.

- ¶ 134. *Ye* means "to," "towards," hence sometimes "at:"

Gakkō ye o ide
School to honourable exit
desū ka?
is ?

Do you go to school?

<i>Station ye iki-gake</i> <i>Station towards going-while,</i> <i>ni, Rokumeikwan ye chotto</i> <i>Rokumeikwan at just</i> <i>yorimasū.</i> <i>stop</i>	}	I will just look in at the Rokumeikwan on my way to the Station.
--	---	--

N. B. *Rokumeikwan* is the name of a well-known public building in Tōkyō. It signifies "the Hall of the Cry of the Stag," in allusion to a line of ancient Chinese poetry.

<i>Koko ye oite oite kuda-</i> <i>Here to putting putting con-</i> <i>sai.</i> <i>descend</i>	}	Please put it down here.
--	---	-----------------------------

N. B. The second *oite* is the same verb as the first, but is used simply as an auxiliary.

YORI.

¶ 135. *Yori* means "from," "since," "than :"

<i>Kamigata yori.</i>	{	From Kyōto (or its neighbourhood).
-----------------------	---	---------------------------------------

<i>Issakujitsu yori.</i>	{	Since the day before yesterday.
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<i>Nani yori kekkō na o</i> <i>Anything than, splendid honour-</i> <i>shina wo arigatō</i> <i>able article (accus.) thankful</i> <i>gozaimasū.</i> <i>am</i>	{	Thanks for your splendid present; more <i>lit.</i> for your more- splendid - than - any- thing present.
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POSTPOSITIONS COMBINED.

¶ 136. Postpositions may be combined in Japanese, much as in English we say "in at," "in by," "away from," etc., thus :

<i>Kore made ni mita koto</i> <i>This till in, saw act</i> <i>ga nakatta.</i> <i>(nom.) was-not</i>	{	I had never seen it till now. (<i>Made ni</i> is stronger than <i>made</i> alone would be.)
--	---	--

Konnichi made no kan-
To-day till 's ac-
jō wo shimashō.
counts (accus.) will-do } I will do the accounts
down to to-day; *more lit.*
the till-to-day's-accounts.

Sore made no koto ni
That till 's thing to
itashimashō.
will-make } I will pay no more at-
tention to it, *or* Don't let
us think about it any more.

Go shimpai ni wa
August anxiety to
oyobimasen.
reaches-not } It is not worth your
troubling about. (*Ni wa*
is more emphatic than *ni*
alone would be.)

O kuni ni wa,
Honourable country in,
yohodo jishin ga
considerably earthquakes (nom.)
ōi yō de gozaimasū.
plentiful appearance is } Earthquakes seem to
be very common in your
country.

Fū-ni-ji yori mo osoku
Twelve-hours than even, late
natcha ikemasen.
as-for-becoming doesn't-go } It won't do to be later
than twelve o'clock.

Ano hito to wa, goku
That person with as-for, very
kon-i de gozaimasū.
intimate is } He is very intimate
with that man.

Ano hen mo,
That neighbourhood also,
moto to wa yohodo
origin with as-for, very much
hirakemashita.
has-opened-out } That neighbourhood is
much improved compared
with what it used to be.

Isogazu to mo
Hurrying-not even,
yoroshii (familiar).
(is) good } You need not hurry.

Kuru to ka iimashita.
Comes that ? said } If I mistake not, he
said he would come.

¶ 137. No followed by other postpositions generally has the substantive force of the English word "one" or "ones," already exemplified on pp. 68—69, thus :

Motto ii no wa ari-
More good ones as-for, are-
masen ka ?
not ? } Haven't you any better ones?

Mo chito ii no wo
More a-little good ones (accus.)
misete kudasai.
showing condescend } Please show me some rather better ones.

Ōkii no ga hoshii.
Big one of (am) desirous } I want a big one.

Kō iu no mo hayarimasū
Such ones also are-fashionable
kara, go-ran nasai.
because, august-glance condescend } 'This kind too is now in fashion. So please look at them.

Motto yasui no ni shiyō.
More cheap one to will-probably do } I think I will take a cheaper one.

¶ 138. Though the *no* of *no ni* may, as in the last example, be used in the sense of "one" or "ones," it more frequently signifies "whereas," "while," "when." It may be known to have this acceptance by noticing that a verb (or an adjective equivalent to a verb) precedes it, as in the following sentence :

Moto no mama de yokatta no ni,
Origin 's fashion by, was-good whereas,
naze jun wo naoshita ?
why order (accus.) have-amended ? } Why have you changed the order, when it did quite well as it was ?
 (Said, e. g., to a servant.)

As here exemplified, *no ni* occurs chiefly in phrases expressive of censure or regret.

¶ 139. Observe that *wo* and *wa*, when combined, change by euphony into *woba*, which is used to denote a specially emphatic accusative; also that *de wa* is often contracted into *ja*, as has already been incidentally mentioned in p. 56. *Ja*, owing perhaps to its being a modern corruption, sounds somewhat more familiar than *de wa*, but the two are always interchangeable:—

Kimono ni abura woba } I have stained my clothes
Clothes on, oil } with oil.
kakemashita.
have-placed

{ *Sō de wa nai.* } (famil.)
 { *Sō ja nai.* } } It is not so; no.
 Sō { *de wa gozaimasen.*
 ja „ (polite) }

Shubiki-gwai { *de wa, teppō wo* } You can't shoot
 ja } outside "treaty
Red-line-beyond in, gun (accus.) } limits."
utsu koto ga dekimasen.
strike act (nom.) cannot-do

¶ 140. Occasionally an ellipsis must be supplied. Thus *to wa* is sometimes equivalent to *to iu mono wa*, as in the following sentence :

Go¹-jō² to³ wa⁴, nani⁵ wo⁶ } As-for⁴ (the-thing-of-which
iu⁷ n'² desū⁹ ka¹⁰? } people say) that³ (it is) *go¹-*
 (See vocabulary.) } *jō²*, what⁵ is⁹ it they talk⁷
 } of? i.e. What is meant by
 } the term *go-jō*?

QUASI-POSTPOSITIONS.

¶ 141. What may be termed quasi-postpositions are really nouns preceded by the postposition *no*, "of", and used in a sense less concrete than that originally belonging to them. Such are, for instance :

no hoka, exterior of, i.e. besides (metaph.).
no kage, shade of, i.e. behind.
no kawari, change of, i.e. instead of.
no mukō, opposite of, i.e. opposite, beyond.
no naka, interior of, i.e. inside, in.
no shita, lower part of, i.e. below.
no soto, exterior of, i.e. outside.

<i>no tame,</i>	sake of,	i.e. because of, in order to.
<i>no uchi,</i>	interior of,	i.e. inside, in.
<i>no ue,</i>	top of,	i.e. on, upon.
<i>no ushiro,</i>	back of,	i.e. behind.
<i>no waki,</i>	side of,	i.e. beside (by the side).

We thus get such phrases as :

<i>Ie no uchi,</i>	In(side) the house.
<i>Hei no soto,</i>	Beyond (lit. outside) the fence.
<i>Kura no naka,</i>	In(side) the godown.
<i>Omoi no hoka,</i>	Outside of thought, i.e. unexpectedly.
<i>Hanashi no tsuide,</i>	Occasion of talking, i.e. in the course of conversation.
<i>Ano yama no kage,</i>	Behind those mountains.

¶ 142. When a verb follows, the quasi-postpositions take *ni* after them, except in the case of the substantive verb “to be,” which always takes *de* (*de aru*, generally contracted to *da*; *de gozaimasū*, often contracted to *desū*). Thus:

<i>To-dana no naka ni</i>	} It is in the cupboard. (One might equally well say <i>To-dana no naka desū</i>).
Cupboard 's inside in,	
<i>haitte imasū.</i>	
entering is	

<i>Tsūkue no ue ni notte</i>	} Isn't it on the table?—Yes, it is.
Table 's top on, riding	
<i>imasen ka?—Tsūkue no</i>	
isn't ? Table 's	
<i>ue desū.</i>	
top (it.) is	

<i>Kono hoka ni mata</i>	} There are various kinds besides this one.
This-of besides, again	
<i>iro-iro gozaimasū.</i>	
various-kinds are	

(For *kono*—“of this,” See p. 47; similarly for *sono* immediately below).

Kawa no mukō de gozaimasū. { It is on the other
River 's opposite (it) **is** } side of the river.

Note also the idiom *sono kawari ni*, lit. "change of that," used in the sense of "on the other hand."

- ¶ 143. When prefixed attributively to a noun, this class of words changes the *ni* into *no*, in accordance with the rule explained in ¶. III, thus :

Tansu no naka no } The clothes in the chest
Chest-of-drawers's interior 's } of drawers.
kimono.
clothes

Kono hoka no shinamono. } The other things
This-of exterior 's articles } besides these.

Mon no waki no momiji } The leaves of the
Gate 's side 's maple } maple-tree by the gate
wa, rippa ni kōyō } have become beautifully
as-for, splendidly red-leaf } red.
shimashita.
has-done

- ¶ 144. When a member of this class of words follows a verb, its force changes slightly, so as to correspond to that of an English adverb or conjunction, thus :

Kare kore suru uchi ni, hi { While we were doing
That this do while, day } all this, night came on.
ga kuremashita. }
 (nom.) **darkened** } (Note the idiom *kare kore*, "that and this," or, as we should say, "this, that and the other.")

Sō suru hoka, shikata } There is nothing else
So do except, way-of-doing } to be done.
ga nai. }
 (nom.) **isn't**

Kinō furimashita kawari ni, { Whereas it rained
Yesterday rained change of, } yesterday (i.e. After
kyō wa ii o } yesterday's rain), it
to-day as-for, good honourable } is beautiful weather
tenki (de gozaimasū). } to-day.
weather (is)

¶ 145. There are also quasi-postpositions formed by *ni* and the gerunds of verbs, as *ni atatte*, “just at,” from *ataru*, “to strike;” *ni shitagatte*, “according to,” from *shitagau*, “to conform;” *ni yotte*, “owing to,” from *yoru* “to rely,” thus :

<i>Kyaku ni taishite, shi-</i> <i>Guest to confronting, rude-</i> <i>tsurei desū.</i> <i>ness is</i>	}	It is rude to say that to a guest.

<i>Anata ni taishite, mōshi-wake</i> <i>You to confronting, excuse</i> <i>ga gozaimasen.</i> <i>(nom.) isn't</i>	}	I know not how to excuse myself to you.

<i>Amari nyūhi wo</i> <i>Too-much expense (accus.)</i> <i>kake-sugimashite, ima ni</i> <i>having-placed-exceeded, now to</i> <i>itatte kōkwai shite imasū.</i> <i>reaching, repentance doing am</i>	}	I am sorry now for my extravagance.

<i>Shinnen ga kimasū ni yotte,</i> <i>New-year (nom.) comes to owing,</i> <i>o kazari wo</i> <i>honourable decorations (accus.)</i> <i>itasankereba narimasen.</i> <i>if-we-don't-make, (it) doesn't-become</i>	}	As the New Year is approaching, it will never do not to decorate the gate.

<i>Natsu to chigatte, fuyu</i> <i>Summer from differing, winter</i> <i>wa ryūkōbyō ga nakute</i> <i>as-for, epidemics (nom.) not-being,</i> <i>yoroshiū gozaimasū.</i> <i>good (it) is</i>	}	We are better off in winter than in summer; for we have no cholera in winter.

Under this heading, note that many speakers habitually say *kara shite* for *kara*, “because,” *shite* being the gerund, of the verb *suru*, “to do.” The phrase *mon(o) desū kara*, lit. “because (it) is thing,” is another favourite circumlocution having the same meaning.

CHAPTER VI.

The Numeral.

CARDINAL NUMBERS.

- ¶ 146. In European grammars the numerals are generally disposed of in a few lines, as forming a mere subdivision of the adjective. In Japanese the numeral is rather a species of noun, and a species of noun with marked peculiarities of its own, necessitating its treatment as a separate part of speech.
- ¶ 147. There are two sets of numerals, one of native and the other of Chinese origin. The native set is now obsolete except for the first ten numbers, which are as follows:—

SUBSTANTIVE FORM. FORM USED IN COMPOUNDS. ENUMERATIVE FORM.

1	<i>hitotsu</i>	<i>hīto</i> (-tsūki)(1 month)	<i>hī</i>
2	<i>fūtatsu</i>	<i>fūta</i> (- „)(2 „)	<i>fū</i>
3	<i>mitsu</i>	<i>mi</i> (- „)(3 „)	<i>mī</i>
4	<i>yotsu</i>	<i>yo</i> (- „)(4 „)	<i>yō</i>
5	<i>itsutsu</i>	<i>itsu</i> (- „)(5 „)	<i>itsu</i>
6	<i>mutsu</i>	<i>mu</i> (- „)(6 „)	<i>mū</i>
7	<i>nanatsu</i>	<i>nana</i> (- „)(7 „)	<i>nana</i>
8	<i>yatsu</i>	<i>ya</i> (- „)(8 „)	<i>yā</i>
9	<i>kokonotsu</i>	<i>kokono</i> (- „)(9 „)	<i>kokono</i>
10	<i>tō</i>	<i>to</i> (- „)(10 „)	<i>tō</i>

N. B. It will assist the memory to notice that the even numbers are formed from the odds of which they are the doubles by a process of vowel-strengthening, the consonants being originally the same, though slightly disfigured in modern pronunciation, thus:

1 <i>hito</i> (anciently probably <i>pito</i>)	2 <i>fūta</i> (anciently probably <i>puta</i>)
3 <i>mi</i>	6 <i>mu</i>
4 <i>yo</i>	8 <i>ya</i>
5 <i>itsu</i> (anciently <i>itu</i>)	10 <i>to</i>

¶ 148. The substantive forms of the numerals may either be used quite alone, or they may follow a noun, or lastly they may take the postposition *no*, "of," and precede the noun. They very rarely precede a noun without the intervention of *no*. Thus:—

<i>Ikutsu gozaimasū ka?</i> —	} —How many are there?—
How-many are ?	
<i>Hītotsu.</i>	
One.	} One.

<i>Tsutsumi hītotsu,</i> or	} — One parcel.
<i>Hītotsu no tsutsumi.</i>	

<i>Mitsu de takūsan</i> (<i>de</i>)	} Three will no doubt be plenty.
Three by, great-deal	
<i>gozaimashō).</i>	
will-probably-be.	

<i>Yatsu de tarimasū ka?</i>	} Will eight be enough?
Eight by, will-suffice ?	

<i>Tō bakari kudasai.</i>	} Please give me about ten.
Ten about condescend.	

<i>Iki mo kaeri mo</i>	} Taking the same road there and back again.
Going also, returning also,	
<i>hītotsu michi.</i>	
one road.	

¶ 149. The form used in compounds always precedes the noun to which it refers; as *hito-tsūki*, "one month;" *fūta-hako*, "two boxfuls;" *mi-ban*, "three nights."

¶ 150. The enumerative form is used in counting over things, e.g. a bundle of paper money, linen to be sent to the wash, etc.

¶ 151. Though the native Japanese numerals above “ten” are now obsolete for ordinary purposes, note that *hatachi*, the old native word for “twenty,” is still used in the sense of “twenty years of age,” and that *chi*, “a thousand,” and *yorozu*, “a myriad,” i.e. “ten thousand,” are still retained in proper names and in a few idioms, e.g. *Chi-shima*, “the Thousand Isles,” i.e. “the Kurile Islands;” *Yorozu-ya*, a favourite shop-name, probably originating in the fact of many sorts of articles being exposed for sale.

¶ 152. The set of numerals borrowed from the Chinese is:—

1 <i>ichi</i> , rarely <i>itsu</i>	6 <i>roku</i> , rarely <i>riku</i>
2 <i>ni</i>	7 <i>shichi</i>
3 <i>san</i>	8 <i>hachi</i>
4 <i>shi</i>	9 <i>ku</i> , rarely <i>kyū</i>
5 <i>go</i>	10 <i>jū</i>
100 <i>hyaku</i>	1,000 <i>sen</i>
	10,000 <i>man</i> or <i>ban</i>

All the others are formed by combining these, thus :

11 <i>jū-ichi</i>	20 <i>ni-jū</i>	29 <i>ni-jū-ku</i>
12 <i>jū-ni</i>	21 <i>ni-jū-ichi</i>	30 <i>san-jū</i>
13 <i>jū-san</i>	22 <i>ni-jū-ni</i>	40 <i>shi-jū</i>
14 <i>jū-shi</i>	23 <i>ni-jū-san</i>	50 <i>go-jū</i>
15 <i>jū-go</i>	24 <i>ni-jū-shi</i>	60 <i>roku-jū</i>
16 <i>jū-roku</i>	25 <i>ni-jū-go</i>	70 <i>shichi-jū</i>
17 <i>jū-shichi</i>	26 <i>ni-jū-roku</i>	80 <i>hachi-jū</i>
18 <i>jū-hachi</i>	27 <i>ni-jū-shichi</i>	90 <i>ku-jū</i>
19 <i>jū-ku</i>	28 <i>ni-jū-hachi</i>	100 <i>ip-pyaku</i> (for <i>ichi hyaku</i>)

200, <i>ni-hyaku</i>	300 <i>san-byaku</i> (for <i>san hyaku</i>)
1,000 <i>is-sen</i> (for <i>ichi sen</i>)	10,000 <i>ichi-man</i>
100,000 <i>jū-man</i>	1,000,000 <i>hyaku-man</i>
108 <i>hyaku hachi</i>	365 <i>san-byaku roku-jū-go</i>
1,889 <i>is-sen hap-pyakuh achi-jū-ku</i>	
38,000,000 <i>san-zen hap-pyaku man</i>	

There is a term *oku* meaning 100,000, and a term *chō* meaning 1,000,000; but they are scarcely ever used, being almost always replaced by multiples of *man*, as in the examples just given.

¶ 153. The Chinese numerals are not often used independently. It is customary to make them precede the noun, and they then form a sort of compound with the latter, as *ichi-nen*, "one year;" *is-sun* (for *ichi sun*), "one inch."

In forming such combinations, note the category of letter-changes, of which the following are examples:

<i>ch</i>	<i>it-chō</i>	for <i>ichi chō</i>	one <i>chō</i> *
	<i>hat-chō</i>	„ <i>hachi chō</i>	eight „
	<i>jūt-chō</i>	„ <i>jū chō</i>	ten „
<i>f</i> and <i>h</i>	<i>ip-pun</i>	„ <i>ichi fun</i>	one minute
	<i>ip-pen</i>	„ <i>ichi hen</i>	once
	<i>sam-pun</i> †	„ <i>san fun</i>	three minutes
	<i>sam-ben</i>	„ <i>san hen</i>	thrice
	<i>rop-pun</i>	„ <i>roku fun</i>	six minutes
	<i>rop-pen</i>	„ <i>roku hen</i>	six times
	<i>jip-pun</i>	„ <i>jū fun</i>	ten minutes
	<i>jip-pen</i>	„ <i>jū hen</i>	ten times

* A measure of distance equivalent to about 120 yards English.

† Some words change *f*, not into *p*, but into *b*; thus *sam-buku*, "three scrolls," from *san* and *fūku*.

	(<i>hyap-pun</i> *)	for <i>hyaku fun</i>	a hundred minutes)
	<i>hyap-pen</i>	„ <i>hyaku hen</i>	a hundred times
	(<i>sem-bun</i> *)	„ <i>sen fun</i>	a thousand minutes)
	<i>sem-ben</i>	„ <i>sen hen</i>	a thousand times
<i>k</i>	<i>ik-kin</i>	„ <i>ichi kin</i>	one pound
	<i>san-gin</i>	„ <i>san kin</i>	three pounds
	<i>rok-kin</i>	„ <i>roku kin</i>	six „
	<i>jik-kin</i>	„ <i>jū kin</i>	ten „
	<i>hyak-kin</i>	„ <i>hyaku kin</i>	a hundred „
	<i>sen-gin</i>	„ <i>sen kin</i>	a thousand „
<i>m</i>	<i>sam-mai</i>	„ <i>san mai</i>	three (flat things)
	<i>sem-mai</i>	„ <i>sen mai</i>	a thousand „
<i>s</i>	<i>is-sō</i>	„ <i>ichi sō</i>	one (vessel)
	<i>san-zō</i> †	„ <i>san sō</i>	three (vessels)
	<i>has-sō</i>	„ <i>hachi sō</i>	eight „
	<i>jis-sō</i>	„ <i>jū sō</i>	ten „
	<i>sen-zō</i>	„ <i>sen sō</i>	a thousand „
<i>sh</i>	<i>is-shaku</i>	„ <i>ichi shaku</i>	one foot
	<i>has-shaku</i>	„ <i>hachi shaku</i>	eight feet
	(<i>jis-shaku</i> ‡)	„ <i>jū shaku</i>	ten „)
<i>t</i>	<i>it-teki</i>	„ <i>ichi teki</i>	one drop
	<i>hat-teki</i>	„ <i>hachi teki</i>	eight drops
	<i>jit-teki</i>	„ <i>jū teki</i>	ten „

* Not in use.

† Some words in *s* do not change the *s* into *z*, thus *san-satsu*, “three volumes.”

‡ Not in use.

N. B. Though the difficulty of making these letter-changes correctly will strike the beginner chiefly in the case of numeral combinations, the same euphonic rules apply to all other Chinese compounds, thus :

ket-chaku from *ketsu chaku*, "decision," "final resolve."

tem-pō „ *ten hō*, (See vocabulary.)

Nip-pon „ *nitsu hon*, "Japan."

ak-kō „ *aku kō*, "bad language."

am-ma „ *an ma*, "a shampooer."

mes-sō „ *metsu sō*, "extravagant."

zas-shi „ *zatsu shi*, "a magazine," "a review."

bet-tō „ *betsu tō*, "a groom."

(In practice the hyphen is generally omitted in such words.)

- ¶ 154. The Japanese numerals, as far as they go, are mostly employed with Japanese nouns, and the Chinese numerals with Chinese nouns. But there are numerous exceptions to this rule, for instance :

it-toki (but also *hito-toki*), "one hour."

fūta-fūfu, "two married couples."

mi-ban, "three nights."

yo-nen, "four years."

After "ten," beyond which the Japanese numerals do not run, the Chinese numerals are of course employed with Japanese as well as with Chinese words, thus :

jū-ni hako, "twelve boxfuls."

hyaku kumi, a hundred sets.

- ¶ 155. Usage plays various freaks with the numerals. Thus the Chinese numeral *shi*, "four," which is considered unlucky because homonymous with *shi*, "death," is in many connections replaced by the equivalent Japanese numeral *yo*, thus :

yo-nin, "four persons" (*shi-nin* means "a corpse").
ni-jū-yo-ban, No. 24.

The Chinese *shichi*, "seven," is sometimes replaced by the Japanese *nana*. This is done for clearness' sake, as *shichi* is easily mistaken for *shi*, "four." Thus tradesmen will often say *nana-jis-sen*, instead of *shichi-jis-sen*, "seventy cents." But this is never either necessary or elegant.

- ¶ 156. Usage likewise establishes a shade of difference in the sense of certain expressions which would at first sight appear to be synonymous, thus :

hito-hako, "one boxful;" *hako hitotsu*, "one box."

hito-tsuki, "one month;" *ichi-getsu*, "the first month," i.e. "January;" *ik-ka-getsu*, "one month" (for *ka* see ¶ 159).

hito-ban, "one night;" *ichi-ban*, "number one."

fūta-ban, "two nights;" *ni-ban*, "number two."

N. B. Both these *ban*'s are of Chinese origin; but they are different words written with different characters.

AUXILIARY NUMERALS.

- ¶ 157. In English we do not say "one bread," "two beers," but "one loaf of bread," "two glasses of beer." Similarly, "ten sheets of paper," "a hundred head of cattle," "so many rubbers of whist," &c. It is this kind of words which, in Japanese grammar, are termed "auxiliary numerals." "Auxiliaries to the numerals" would be more strictly correct. The term "classifier" has also been proposed; but "auxiliary numeral" is that

which has obtained the widest currency. The auxiliary numerals constitute a highly important class of words. For whereas in English such locutions as those just mentioned are somewhat exceptional, they are the rule in Japanese.

- ¶ 158. In some cases, indeed, the numeral is prefixed directly to the noun, e.g. *ichi-nichi*, "one day;" *ichi-nin*, "one person;" *ichi-ri*, "one league." But usage ordinarily demands the insertion of an auxiliary numeral, as:

tera ik-ken, "temple one eaves," i.e. "one Buddhist temple;"

fūton sam-mai, "quilts three flat-thing," i.e. "three-quilts;"

onna roku-nin, "women six persons," i.e. "six women."

- ¶ 159. The choice of the auxiliary numeral appropriate to each case is fixed by custom, a mistake with regard to them producing the same absurd effect as does a wrong gender in French or German. The Japanese auxiliary numerals are, however, easier to remember than the French and German genders, since they are generally more or less founded on reason, as will be seen by the following list of those most in use. As the auxiliary numerals are not used independently, but are always suffixed to the numerals proper, we give them here preceded in each case by *ichi*, "one," and *ni*, "two." The student should carefully notice the phonetic changes caused in many instances by the presence of *ichi*, and should refer to the table of changes on pp. 91—93. The presence of *ni* causes no such changes. An auxiliary numeral may therefore always be seen in its original

shape when following that word. The chief auxiliary numerals are :

- (*ichi-bu, ni, etc.-*) *bu*, “a class;” for copies of a book.
 (*it-chō, ni-*) *chō*, “a handle;” for things with handles, such as muskets, *jinrikishas*, and many kinds of tools.
 (*ip-puku, ni-*) *fūku*, various meanings; for scrolls, sips of tea and whiffs of tobacco.
 (*ichi-dai, ni-*) *dai*, “a stand;” for carriages and *jinrikishas*.
 (*ip-pai, ni-*) *hai*, “a wine-cup;” for cupfuls and glassfuls of any liquid.
 (*ip-piki, ni-*) *hiki*, “a fellow;” for most living creatures, excepting human beings and birds; also for certain quantities of cloth and sums of money.
 (*ip-pon, ni-*) *hon*, “a stem;” for cylindrical things, such as sticks, trees, fans, newspapers rolled up to be posted, etc.
 (*ichi-jō, ni-*) *jō*, “a mat;” for mats.
 (*ik-ka, ni-*) *ka*, “the culm of the bamboo;” for a few things that have no other auxiliary numeral specially appropriated to them, especially for times and places.
 (*ik-ken, ni-*) *ken*, “eaves;” for buildings generally.
 (*ik-kyaku, ni-*) *kyaku*, “a leg;” for chairs and tables.
 (*ik-ko, ni-*) *ko*, the same as *ka*, but less used.

- (*ichi-mai, ni-*)*mai*, "a shrub;" for flat things, such as sheets of paper, coins, plates, coats, shirts, rugs, etc.
- (*ichi-mei, ni-*)*mei*, "a name;" for human beings. This word *mei* is somewhat bookish; *nin* is more genuinely colloquial.
- (*ichi-men, ni-*)*men*, "a surface;" for mirrors and framed pictures (Jap. *gaku*).
- (*ichi-nin, ni-*)*nin*, "a person;" for human beings.
- (*is-satsu, ni-*)*satsu*, "a volume;" for volumes of a book. Do not confound *satsu* with *bu*, which latter refers to complete copies of a work, irrespective of the number of volumes contained in it.
- (*is-shu, ni-*)*shu*, "a head;" for poems.
- (*is-sō, ni-*)*sō*, "a boat;" for boats and ships of every description.
- (*is-soku, ni-*)*soku*, "a foot;" for pairs of socks, clogs and boots.
- (*it-tō, ni-*)*tō*, "a head; for some few quadrupeds, such as horses and cattle. But it is safer to use *hiki* in all cases.
- (*ichi-wa, ni-*)*wa*, "a feather;" for birds. This word suffers irregular phonetic changes, thus:

3 *sam-ba*, 4 *shi-wa*, 5 *go-wa*, 6 *rop-pa*,
 7 *shichi-wa*, 8 *hachi-wa*, 9 *ku-wa*, 10 *jip-pa*.

¶ 160. EXAMPLES OF THE USE OF THE AUXILIARY NUMERALS.

<i>Hanshi ichi-mai.</i>	One sheet of (a certain common kind of) paper.
<i>Uta is-shu.</i>	One (Japanese) poem.
<i>Kagami ichi-mai.</i>	One mirror.
<i>Ko-gatana ni-chō.</i>	Two pen-knives.
<i>Fude sam-bon.</i>	Three pens.
<i>Hon go-satsu.</i>	Five volumes. (<i>Hon</i> =book.)
<i>Tera shichi-ken.</i>	Seven Buddhist temples.
<i>Gunkan jis-sō.</i>	Ten war-vessels.
<i>Ushi hyap-piki.</i>	} A hundred head of cattle.
<i>Ushi hyaku-tō.</i>	
<i>Suzume sem-ba.</i>	{ A thousand sparrows (in nature).
<i>Sem-ba suzume.</i>	
<i>Ichi-nim-biki no kuruma.</i> One-person-pull of vehicle	{ A jinrikisha with one man.
<i>Ichi-nin-nori no kuruma.</i> One-person-ride of vehicle	{ A jinrikisha capable of holding one person only.
<i>Ni-nin-nori no kuruma.</i> Two-person-ride of vehicle	{ A jinrikisha capable of holding two persons.
<i>Ni-tō-biki no basha.</i> Two-head-pull of carriage	{ A carriage with two horses.
<i>(Tsugi no ma kara isu</i> <i>Next of room from, chair</i> <i>wo san-kyaku bakari</i> (accus.) <i>three-leg about</i> <i>motte koi.</i> <i>carrying come</i> (Said to one's own servant.)	{ Just bring in three chairs from the next room.
<i>Ara! ip-piki no mushi</i> <i>Oh! one-piece of insect</i> <i>wo ko-tori ga ni-wa</i> (accus.) <i>small-bird (nom.) two-wing</i> <i>de arasotte, hipparikko</i> <i>by disputing, pull</i> <i>shite orimasū.</i> <i>doing are</i>	
	I say! there are two little birds fighting over an insect, and pulling it backwards and forwards between them.

Go-go no san-ji
Noon-after of three-hour
 goro ni deru kara, sore
about at go-out because, that
 made ni ni-nim-biki no
till in, two-person-pull of
 jinriki ichi-dai shita-
jinrikisha one-stand pre-
 ku sasete oite
paration causing-to-do placing
 kudasai.
condescend

I am going out at about three o'clock. So please see that a *jinrikisha* with two men is ready for me by then.

Dōgu-ya de byōbu
Curio-house at, screen
 is-sō to, kakemono
one-pair and, hanging-scroll
 wo ni-fuku katte
(accus.) two-border having-bought
 oita kara, kozukai ni
placed because, coolie to
 tori ni yatte kudasai.
fetch to sending condescend

Please send a coolie to fetch a pair of screens and two *kakemono*'s, which I have just purchased at the curio-dealer's.

¶ 161. It will be noticed that all the examples hitherto given of auxiliary numerals are Chinese.* The auxiliary numerals of native Japanese origin are far less numerous. The only ones worth mentioning are:—

(*hito*.) *hashira*, “a post;” for Shintō divinities.

„ *kumi*, “a company;” for sets of things or persons, such as toys consisting of more than one part, tea-sets, nests of boxes that fit into each other, pairs of gloves, parties of tourists, etc.

„ *mune*, “the ridge of a roof;” for houses and any sets of buildings included under one roof.

„ *soroe*, “a match;” for sets of things of like nature, e.g. clothes.

* *Wa* indeed is Japanese. But we have classed it under the Chinese auxiliary numerals, because it is always used in conjunction with the Chinese numerals *ichi*, *ni*, etc.

- (*hito*-) *suji*, "a line;" for rope-like things.
 „ *tomai*, "a hut thatched with matting;" for
 godowns (fire-proof store-houses).

The native auxiliary numerals up to "ten" inclusive take the Japanese numerals before them, thus: *fūta-hashira*, *mi-kumi*, *mu-tomai*. After "ten" they take the Chinese numerals, thus: *jū-ni-hashira*, *ni-jū-kumi*, *shi-jū-hachi-tomai*. No euphonic changes take place.

- ¶ 162. In Classical Japanese, human beings are counted by means of the native numerals with the unexplained syllable *ri* attached. Of these words the colloquial language has only retained the following:

hitori, "one person;" *fūtari*, "two persons;"
yottari (for *yotari*), "four persons;"

which are used concurrently with, but oftener than, their Chinese synonyms *ichi-nin*, *ni-nin* and *yo-nin*. *

- ¶ 163. Questions respecting number and quantity are asked by means of the word *iku*, which is, however, not used alone, but always in combination, thus:

iku-ra, how much?, *lit.* "about how much," *ra* being the particle of vagueness already mentioned in p. 26 as helping to form certain plurals.

iku-tabi? how often?

iku-tsu? how many?

iku-nin? }
iku-tari? } „ „ said of people;

iku-mai? „ „ said of flat things;

iku-hon? „ „ said of cylindrical things;

and so on with all the auxiliary numerals.

* See p. 93 for the substitution, even before Chinese auxiliary numerals, of Japanese *yo* for Chinese *shi*, "four."

¶ 164. *Iku* may be replaced by *nani*, usually shortened to *nan* in such contexts. *Nani*, though itself Japanese, is chiefly found before words of Chinese origin, thus :

<i>nan-ji ?</i>	what o'clock ?
<i>nan-nen ?</i>	how many years ?
<i>nan-nin ?</i>	how many persons ?
<i>nan-ri ?</i>	how many leagues ?

Very often the word *hodo*, "about," is added, thus :

nan-nen hodo ? nan-ri hodo ?

"How much?" is often rendered by *ika hodo ? dore hodo ?* or *dono kurai ?* all really meaning "About how much?"

¶ 165. The following are examples of the use of the Japanese auxiliary numerals and of the interrogative numeral words :

<i>Sakazuki hito-kumi.</i>	One set of <i>sake</i> -cups.
<i>Yōfuku hito-soroe.</i>	One suit of foreign clothes.
<i>Kami fūta-hashira.</i>	Two Shintō deities.

<i>O</i>	<i>iku-tari</i>	<i>de</i>	} How many are there in your party ?
<i>Honourable how-many-people gozaimasū.</i>			
<i>are ?</i>			

Yottari desū. There are four of us.

Nan-ji desū ? What o'clock is it ?

<i>Iku-tsu gozaimasū ?</i>	} How many are there ? (The choice of one or other of the Japanese equivalents depends on the nature of the object referred to. See ¶ 159.)
<i>Iku-hon ,,</i>	
<i>Iku-mai ,,</i>	

<i>Kono</i>	<i>tansu</i>	<i>wa,</i>	} How much is this cabinet ?
<i>This</i>	<i>cabinet</i>	<i>as-for,</i>	
<i>iku-ra</i>	<i>desū ?</i>		
<i>how-much</i>	<i>is.</i>		

<i>Kesa</i>	<i>ake-gata</i>	<i>no</i>	} They say that two <i>naga-ya</i> were burnt down and one godown ruined by the fire at dawn this morning.
<i>This morning</i>	<i>dawn</i>	<i>'s</i>	
<i>kwaji</i>	<i>de, naga-ya</i>	<i>ga</i>	
<i>conflagration by, long-house</i>	<i>(nom.)</i>		
<i>fūta-mune</i>	<i>yakete,</i>		
<i>two roof-ridges</i>	<i>having burnt,</i>		
<i>dozō</i>	<i>ga hito-tomae ochita</i>		
<i>godown (nom.)</i>	<i>one-hut</i>	<i>fell</i>	
<i>sō</i>	<i>desū.</i>		
<i>rumour</i>	<i>is.</i>		

ORDINAL, FRACTIONAL, ETC., NUMBERS.

¶ 166. What we term ordinal numbers are sometimes marked by suffixing the word *me* ("eye") to the Japanese, or *bamme* (*ban*="number") to the Chinese cardinal numbers; or else the word *dai* ("order") may be prefixed and nothing added, or *dai* may be prefixed and *bamme* added, to the Chinese cardinal numbers. All such forms take the postposition *no*, "of," when preceding a noun, thus:

<i>Fūtatsu-me</i>	} the second.	<i>Futsūka-me</i> , the second day.
<i>Ni-bamme</i>		<i>Ni-do-me</i> , the second time.
<i>Dai ni-ban</i>		<i>Nan-chō-me</i> ? what ward?
<i>Dai ni-bamme</i>		<i>Ni-chō-me</i> , the second ward.

<i>Nan-gō</i>	<i>no</i>	<i>shitsu ni</i>	} What is the number of your room (or cabin)?
<i>What-number</i>	<i>'s</i>	<i>room in</i>	
<i>irasshaimasū?</i>			
<i>deign-to-be?</i>			

<i>Dai</i>	<i>san-gō</i>	<i>ni ori-</i>	} I am in number three.
<i>Order</i>	<i>three number</i>	<i>in am</i>	
<i>masū.</i>			

<i>Iida-machi</i>	<i>roku-chō-me</i>	} No. 20 of the 6th ward of Iida street.
<i>ni-jū-banchi.</i>	<i>(Chi="earth.")</i>	

¶ 167. Notwithstanding the existence of such forms as the above, the Japanese mind has not, properly speaking, a very clear idea of the distinction between cardinal

numbers and ordinal numbers, for which reason the cardinal numbers are often used in an ordinal sense. Thus:—

Meiji ni-jū-san-nen (lit. “Meiji 23 year,” “the twenty-third year of (the chronological period termed) Meiji,” i.e. “A.D. 1890,” according to the European reckoning. Similarly *ni-gwatsu* or *ni-getsu* (lit. “two month”), i.e. “February;” *jū-ichi-nichi* (lit. “eleven day”), i.e. “the eleventh day of the month.”

N. B. The context generally shows whether the number should be taken as a cardinal or as an ordinal. Sometimes the cardinal numbers are distinguished by the insertion of an auxiliary numeral. Thus “two months” would be *ni-ka-getsu*, or, in native Japanese parlance and without any auxiliary numeral, *fūta-tsuki*.

† 168. Years are usually counted by what are termed year-names (Jap. *nengō*), i.e. periods of irregular length with names arbitrarily chosen. The present period “Meiji” began with the overthrow of the Shōgunate and the restoration of the Mikado to absolute power in 1867. Occasionally of late, years have been counted from the supposititious era of the mythical Emperor Jimmu, who, according to the native history books, was the first human monarch of Japan, and ascended the throne on the 11th February, B. C. 660.

† 169. January is called *shō-gwatsu*, lit. “the chief month;” sometimes also *ichi-getsu*, lit. “one month” (*gwatsu* being the Go-on, and *getsu* the Kan-on pronunciation of the same Chinese character 月, “moon;” see p. 7.). The other months are formed by prefixing the Chinese numerals to the word *gwatsu*. Thus the months run as follows:

<i>shō-gwatsu</i> , January	<i>shichi-gwatsu</i> , July
<i>ni-gwatsu</i> , February	<i>hachi-gwatsu</i> , August
<i>san-gwatsu</i> , March	<i>ku-gwatsu</i> , September
<i>shi-gwatsu</i> , April	<i>jū-gwatsu</i> , October
<i>go-gwatsu</i> , May	<i>jū-ichi-gwatsu</i> , November
<i>roku-gwatsu</i> , June	<i>jū-ni-gwatsu</i> , December

¶ 170. The counting of the days of the month is a medley of native Japanese and imported Chinese parlance. We give the former in ordinary, the latter in italic type :

<i>ichi-nichi</i> , } the 1st of the tsuitachi, } month.	<i>jū-roku-nichi</i> , { the 16th of the month.
<i>futsūka</i> , the 2nd	<i>jū-shichi-nichi</i> , the 17th
<i>mikka</i> , „ 3rd	<i>jū-hachi-nichi</i> , „ 18th
<i>yokka</i> , „ 4th	<i>jū-ku-nichi</i> , „ 19th
<i>itsūka</i> , „ 5th	<i>hatsūka</i> , „ 20th
<i>muika</i> , „ 6th	<i>ni-jū-ichi-nichi</i> , „ 21st
<i>nanoka</i> , „ 7th	<i>ni-jū-ni-nichi</i> , „ 22nd
<i>yōka</i> , „ 8th	<i>ni-jū-san-nichi</i> , „ 23rd
<i>kokonoka</i> , „ 9th	<i>ni-jū-yokka</i> , „ 24th
<i>tōka</i> , „ 10th	<i>ni-jū-go-nichi</i> , „ 25th
<i>jū-ichi-nichi</i> , „ 11th	<i>ni-jū-roku-nichi</i> , „ 26th
<i>jū-ni-nichi</i> , „ 12th	<i>ni-jū-shichi-nichi</i> , „ 27th
<i>jū-san-nichi</i> , „ 13th	<i>ni-jū-hachi-nichi</i> , „ 28th
<i>jū-yokka</i> , „ 14th	<i>ni-jū-ku-nichi</i> , „ 29th
<i>jū-go-nichi</i> , „ 15th	<i>san-jū-nichi</i> , „ 30th
<i>san-jū-ichi-nichi</i> , the 31st	

misoka, the last day of the month,
whether the 30th or the 31st.

¶ 171. The above forms, which are really cardinals, serve likewise for such expressions as “two days,” “twelve days,” “twenty days,” etc. But *tsuitachi* cannot be used in the sense of “one day,” because it is derived from *tsūki tachi*, “the moon rising,” i.e. “the first day of the moon.” “One day” is therefore always *ichi-nichi*. Neither can *misoka* be used in the sense of “thirty days” or “thirty-one days,” notwithstanding the fact that “thirty (*miso*) days (*ka*)” is found to be its etymological meaning, if we dig down into Archaic Japanese.

¶ 172. Hours are counted by prefixing the Chinese numerals to the Chinese word *ji*, “time,” “hour;” thus:

<i>ichi-ji</i> ,	one o'clock.
<i>ni-ji</i> ,	two o'clock.
<i>san-ji jip-pun</i> ,	ten minutes past three.
<i>yo-ji jū-go-fun</i> ,	a quarter (<i>lit.</i> fifteen minutes) past four.
<i>jū-ichi-ji han</i> ,	half-past eleven.
<i>jū-ichi-ji shi-jū-go-fun</i> ,	} a quarter to twelve.
<i>jū-ni-ji jū-go-fun mae</i> ,	
<i>han-ji-kan</i> ,	half-an-hour. (<i>Kan</i> = “interval.”)
<i>jū-go-fun</i> ,	a quarter of an hour.

¶ 173. “Half,” as just instanced, is *han*, or, when used substantively, *ham-bun* (*lit.* “half part”). Other fractional and multiplicative numbers are expressed as in the following examples, by means of the words *bu*, “part,” (a corruption of *bun*, “part”) and *bai*, “double:”

<i>sam-bu no ni</i> ,	two-thirds.
<i>shi-bu no ichi</i> ,	a quarter.
<i>jū-bu no san</i> ,	three tenths.
<i>bai</i> or <i>ni-bai</i> ,	double, twice as much.
<i>sam-bai</i> ,	treble, three times as much.

¶ 174. Note also the following miscellaneous locutions :

<i>ni-do,</i>	twice ;	<i>san-do,</i>	thrice.
<i>ni-do-me,</i>	{ the second time ;	<i>san-do-me,</i>	{ the third time.
<i>fütari-mae,</i>	{ portions for two ;	<i>san-nim-mae,</i>	{ portions for three.
<i>ni-bu,</i>	two per cent ;	<i>sam-bu,</i>	{ three per cent.
<i>ni-wari,</i>	{ twenty per cent ;	<i>san-wari,</i>	{ thirty per cent.
<i>ni-wari go-bu,</i>	{ twenty-five per cent ;	<i>san-wari go-bu,</i>	{ thirty-five per cent.
<i>fütatsu</i> <i>ni-mai</i> <i>ni-hon</i> etc.	{ <i>zutsu,</i> { two at a time ;	<i>mitsu</i> <i>sam-mai</i> <i>sam-bon</i> etc.	{ <i>zutsu,</i> { three at a time.
<i>dai ni ni,</i>	{ in the second place, secondly ;	<i>dai san ni,</i>	{ in the third place, thirdly.
<i>fütatsu mitsu</i>	two or three.		
<i>shi-go-nichi,</i>	four or five days.		
<i>jū-go-roku-nin,</i>	fifteen or sixteen persons.		
<i>go-rop-pyaku-nen,</i>	five or six hundred years.		
<i>jū ni hak-ku,</i> } <i>ten in, eight-nine</i> }	eight or nine out of ten.		
<i>hitotsu oki,</i> } <i>one placing</i> }	every other one, alternate.		
<i>fütatsu oki,</i>	every third.		
<i>ichi-nichi oki,</i> (familiar) }	every other day.		
<i>kaku-jitsu,</i> (elegant) }			
<i>kata-te,</i>	one hand (there being two.)		
<i>kata-ashi,</i>	one foot	„	„

CHAPTER VII.

The Adjective.

PRIMARY INFLECTIONS.

¶ 175. Compressed into as narrow a space as possible, for the benefit of the superficial student, the salient points of the primary inflections of adjectives in the Tōkyō Colloquial might be described as follows:—

I. Adjectives have a form in *i*, which is both attributive and predicative, that is to say that it may be used either prefixed to a noun or else at the end of a sentence with the English verb “to be” understood, thus:

<i>Takai yama</i> , A high mountain.	<i>Yama ga takai</i> , The mountain is high.
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<i>Samui kaze</i> , A cold wind.	<i>Kaze ga samui</i> , The wind is cold.
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N. B. *Ga* must not be mistaken for the equivalent of the English word “is.” It is a postposition serving to denote the nominative case. (See p. 57.)

II. Adjectives have a form in *ō* or *ū*, which is used instead of the form in *i* when *gozaimasū*, the polite verb for “to be,” is expressed; thus:

<i>Yama ga takō gozaimasū</i> .	The mountain is high.
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<i>Kaze ga samū gozaimashō</i> .	The wind will probably be cold.
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III. Adjectives have a form in *ku*, which is used when a verb follows, and which often, though not always, corresponds to an English adverb in “ly;” thus:

Yama ga takaku miemasu. } The mountain looks
Mountain (nom.) high looks } high.

Hayaku kite kudasai. } Please come quickly.
Quickly coming condescend }

¶ 176. But in order to attain to a full and satisfactory intelligence even of these Colloquial forms, it is necessary to dig deeper, and to see how matters stand in the Classical language, from which the Colloquial forms are derived. Observe at the outset that the inflections of Japanese adjectives have no reference whatever to such European grammatical categories as number, gender, or the degrees of comparison. Their object is partly to distinguish the attributive from the predicative relation, partly to distinguish the end of a mere clause from the end of a complete sentence.

¶ 177. The classical termination of adjectives when used attributively is *ki*. Their termination when used predicatively at the end of a sentence is *shi*. Hence this latter is called the “conclusive form,” thus:

ATTRIBUTIVE.

CONCLUSIVE.

Takaki yama, A high mountain. { *Yama takashi*, The mountain is high.

Samuki kaze, A cold wind. { *Kaze samushi*, The wind is cold.

¶ 178. It is from these two Classical forms in *ki* and *shi* that the single Colloquial form in *i* is derived, by the dropping of the distinctive consonants *k* and *sh*. In set speeches

and in the conversation of pedantic speakers, the “attributive form” in *ki* may still sometimes be heard. It is universally employed in the case of the word *beki*, a sort of verbal adjective corresponding to our termination “...ble,” as *shinzu-beki*, “credible;” *osoru-beki*, “terrible.”

N. B. The corresponding conclusive form *beshi* is no longer employed by educated speakers; but the *bei* perpetually heard at the end of sentences from the lips of the lowest classes, and signifying “shall,” “will,” “must,” is a corruption of it.

- ¶ 179. The “conclusive form” in *shi* is still used in the words *nashi*, “non-existent,” “is not,” and *yoshi*, “good,” concurrently with the commoner forms *nai* and *yoi*, thus :

<i>Nani¹ mo² nashi.³</i>	(elegant.)	} Everything ^{1,2} (is) non-existent ³ , i.e. There is nothing.
<i>Nanni mo nai.</i>	(familiar.)	

Yoshi, yoshi! All right!

It is also still to be heard in such emphatic locutions as

<i>Samusa wa samushi.</i>	} It is cold, or It was cold, or, It is cold and a vengeance.
The-cold as-for, (it is) cold.	

Kurasa wa kurashi. It is dark, etc.

- ¶ 180. The third classical termination of adjectives is *ku*. It corresponds to the indefinite form of verbs, and its original function is that of predicate at the end of every clause of a sentence excepting the last, which alone takes the conclusive termination *shi*. Thus :

<i>Yama takaku, kikō samuku, jinka sūkunashi.</i>	} The mountains (of a certain country) are high, its climate is cold, and the human dwellings there are few.

- ¶ 181. This construction is now scarcely ever used except in set speeches, the genuine Colloquial preferring either to end each clause by the form in *i*, or (oftener still) to turn the sentence some other way. What the Colloquial has retained in full vigour is a secondary use of the form in *ku*, prefixed to verbs; and it has become usual, having regard to this use alone, to call the form in question the “adverbial form,” because the European equivalents of Japanese adjectives in *ku* are often, though by no means invariably adverbs, thus:

Omoshiroku kikoemasū. It sounds amusing.

Osoku kaerimashita. I came home late.

Yoku dekita. It is well done.

Ōkiku narimashita koto! How big he has become!

N. B. For *koto* thus used, see bottom of p. 34.

<p><i>Naru-take hayaku o</i> <i>As...as possible quickly honourable</i> <i>ide nasai.</i> <i>exit deign</i></p>	}	<p>Please come as quickly as possible.</p>
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- ¶ 182. The verb “to be” is no exception to the rule whereby verbs must be preceded by the adverbial or indefinite form in *ku*. It is therefore correct to say, for instance:

Ano yama ga takaku gozaimasū. That mountain is high.

Kaze ga samuku gozaimashō. The wind will probably be cold.

But Colloquial usage sanctions and indeed prefers the dropping of the *k* of the termination in such contexts. Moreover, after the *k* has been dropped, a crasis of the remaining vowels of the termination ensues. By this series of changes,

(Stems in *a*) *Takaku* passes through *takau* to *takō*.

(„ „ *i*) *Yoroshiku* „ „ *yoroshiu* „ *yoroshiū*.

(„ „ *o*) *Shiroku* „ „ *shirou* „ *shirō*.

(„ „ *u*) *Samuku* „ „ *samuu* „ *samū*.

N. B. There are no stems of Colloquial adjectives ending in *e*.

Hence it is usual to say :

Ano yama ga takō gozaimasū ;

Kaze ga samū gozaimashō ; etc.

N. B. The Kyōto dialect goes a step further even than that of Tōkyō, and prefers to make use of these abbreviated forms before all verbs whatsoever. The same usage is found in the more or less artificial Colloquial which sometimes makes its way into print.

¶ 183. It will be noticed that all the adjective inflections are added to a stem which terminates in one of the vowels *a*, *i*, *o*, *u*. This stem is occasionally employed as an independent word; but by far its commonest use is to form compound words, thus :

aka-gane, “copper;” from *akai*, “red,” and *kane*, “metal.”

hoso-nagai, “slender;” from *hosoi*, “narrow,” and *nagai*, “long.”

kurushi-magire, “wildness caused by pain;” from *kurushii*, “painful,” and *magireru*, “to be confused.”

shiro-kane, “silver;” from *shiroi*, “white,” and *kane*, “metal.”

yasu-domari, “a cheap lodging;” from *yasui*, “cheap,” and *tomaru*, “to stay.”

yo-sugiru, “to be too good;” from “*yoi*, “good,” and *sugiru*, “to exceed.”

N. B. There is a slight difference of signification, or at least of intention, between such expressions as *takai yama*, "a high mountain," and *taka-yama*, "a high-mountain," similar to that which we feel in English between "high land" and "the Highlands," or "a black bird" and "a blackbird." The compound form is more idiomatic, it tends to assume a specific meaning irrespective of the original signification of its constituent parts, and it is that preferred in proper names. Thus there are several places called *Takayama*, but none called *Takai yama*.

- ¶ 184. From the foregoing remarks, we may proceed to construct a table of the primary inflections of adjectives, as used in ordinary conversation. We take as specimens the adjectives *takai*, "high;" *yoroshii*, "good;" *shiroi*, "white;" and *samui*, "cold;" i.e. one for each of the four vowels *a*, *i*, *o*, *u*, with which Japanese adjective stems terminate:

	"High."	"Good."	"White."	Cold.
Stem	<i>taka</i>	<i>yoroshi</i>	<i>shiro</i>	<i>samu</i>
Attribut. }				
Predic. }	<i>takai</i>	<i>yoroshii</i>	<i>shiroi</i>	<i>samui</i>
Adverb.	<i>takaku</i>	<i>yoroshiku</i>	<i>shiroku</i>	<i>samuku</i>
Predic. with }				
verb "to be" }	<i>takō</i>	<i>yoroshiū</i>	<i>shirō</i>	<i>samū</i>
expressed. }				

- ¶ 185. The following are a few examples of the use of the primary inflections of adjectives:

<i>O</i>	<i>hayō</i>	<i>gozaimasū.</i>	Good morning.
Honourably	early	(it) is	
<i>Yoi</i>	<i>o</i>	<i>tenki</i>	<i>de</i>
Good	honourable	weather	It is fine weather.
<i>gozaimasū.</i>			
(it)	is		

Zōsa ga nai.
Difficulty (nom.) **is-not**

{ There is no difficulty.
(*Gozaimasen* would be more polite than *nai*.)

Yakamashii! shabetcha
(You are) **Noisy! as-for-chattering,**
ikenai.
it-won't-go

{ Don't chatter and make such a row!

Yoku wakarimasen.
Well understand-not

{ I don't understand properly.

Warui no da.
Bad one is

{ It is a bad one.
(For *no* see ¶. 112.)

Tsui naku narimashita.
Finally non-existent has-become

{ He is dead at last.

Go kanjō wo hayaku dōka
August bill (accus.) **quickly please**
(*kudasai*).
(condescend)

{ Please look sharp about the bill.
(Said to a hotel-keeper.)

Ai-niku no ame.
Meet-odious of rain

{ A rainy day coming just when it is not wanted.

N. B. Observe the stem-form *niku* with *no* suffixed, here used exceptionally for the attributive form *nikui*.

SECONDARY INFLECTIONS.

¶ 186. Besides the primary inflections of adjectives as set forth above, there are secondary inflections used to indicate tense and mood. Most of these secondary inflections are formed by agglutinating parts of the verb *aku*, "to be," to the adverbial or indefinite form in *ku*, euphony producing certain slight changes, as will be seen by comparing the following table with the paradigm of the first conjugation, to which *aru* belongs. The use of the various moods and tenses will be found explained in ¶ 273 *et seq.*

conjugation of the verb *aru*, "to be," and also sometimes corresponds to our preposition "without." Its inflections are as follows :

Primary.	{	Attributive	<i>nai</i> .
	{	Predicative	<i>nai</i> , rarely <i>nashi</i> .
	{	Adverbial	<i>naku</i> .
N. B. The contracted form <i>nō</i> is not in use.			
Secondary.	{	Certain Present or Future	{ <i>nai</i> , { is not or will not be.
	{	Probable Present or Future	{ <i>nakarō</i> , { probably is not or will not be.
	{	Certain Past	<i>nakatta</i> , was not.
	{	Probable Past	<i>nakattarō</i> , probably was not.
And so on, through all the forms given in the paradigm of adjectives on p. 114.			

¶ 189. *Nai*, added to the adverbial form of adjectives, serves to form their negative conjugation, thus :

Certain Present or Future	{ <i>yoroshiku nai</i> ,	{ is or will not be good.
Probable Present or Future	{ <i>yoroshiku na-karō</i> ,	{ probably is not or will not be good.
Certain Past	{ <i>yoroshiku na-katta</i> ,	{ was not good.
Probable Past	{ <i>yoroshiku na-kattarō</i> ,	{ was probably not good.
And so on through the other moods and tenses.		
N. B. In polite parlance this negative conjugation in <i>nai</i> is mostly replaced by one with the verb <i>gozaimasen</i> , "not to be," thus :		
Certain Present or Future	{ <i>yoroshiū gozai-masen</i> ,	{ is or will not be good.
Probable Present or Future	{ <i>yoroshiū gozai-masūmai</i> ,	{ probably is not or will not be good.
And so on through the other moods and tenses.		

<i>Tonto mo muzukashiku nai.</i> Trifle even difficult is-not	} It is not in the least difficult.
<i>Muzukashiku nakereba, yatte</i> Difficult if-is-not, sending <i>mimashō.</i> will-see	
<i>Nakucha naranai mono.</i> As-for-not-being, becomes-not thing	} A thing one cannot do without.

COMPOUND AND DERIVATIVE ADJECTIVES.

¶ 191. Compound adjectives are numerous, and offer no difficulty. They sometimes consist of two adjectives, more frequently of a noun or verb followed by an adjective, thus :

usu-akai, “light red,” “pink;” from *usui*, “thin,”
“light-coloured,” and *akai*, “red.”

usu-gurai, “dusk,” “almost dark;” from *usui*, “light-
coloured,” and *kurai*, “dark.”

kokoro-yasui, “intimate;” from *kokoro*, “heart,” and
yasui, “easy.”

yondokoro-nai, “unavoidable;” from *yoru*, “to rely,”
tokoro, “place,” and *nai*, the negative adjective.

kiki-gurushii, “ugly (to hear);” from *kiku*, “to hear,”
and *kurushii*, “painful.”

mi-gurushii, “ugly (to look at);” from *miru*, “to see,”
and *kurushii*, “painful.”

wakari-nikui, “difficult (to understand);” from *wakaru*,
“to understand,” and *nikui*, “odious.”

wakari-yasui, “easy (to understand);” from *wakaru*,
“to understand,” and *yasui*, “easy.”

¶ 192. There are various classes of derivative adjectives.
The chief ones are as follows :—

I. Those in *beki*, corresponding to our phrases with "must" or "should," or to our adjectives in ".....ble," and already noticed on p. 109 as being used only attributively. It is to verbs that *beki* is suffixed. In the first conjugation *beki* follows the present tense, as *aru-beki*, "should be," "necessary." In the second and third conjugations it follows the indefinite form, as *tabe-beki*, "eatable;" *deki-beki*, "possible;" not *taberu-beki*, *dekiru-beki*. In the Written Language *beki* is suffixed to what is termed the "conclusive form" of the present tense, i.e. a short form ending in *u* without a following *ru* and chiefly employed to round off sentences, thus: *tabu-beki*, (*i*) *deku-beki*; and this use is still sometimes heard in the Colloquial. It is the rule in the case of the irregular verbs *kuru* and *suru*, which always make *ku-beki* and *su-beki*. The verb *miru* is peculiar, making either *miru-beki* or *mi-beki*. The following examples are chosen from among a large number:

Su-beki koto. A thing to be done.
Do-must thing.

Shinzu-beki koto. A credible thing.
Believe-must thing.

<i>Kono</i>	<i>hen</i>	<i>ni</i>	<i>miru-</i>	{ Are there no places worth looking at in this neighbour- hood?
This	neighbourhood	in,	see-	
<i>.beki tokoro ga gozaimasen ka?</i>				
should places (nom.)	are-not	?		

<i>Omae no kamau-beki</i>	{ It is none of your business.
You of meddle-should	
<i>koto de nai. (familiar)</i>	
thing is-not	

<i>Kore wa mukō ye yaru-</i>	{ This is a thing which must be sent there.
This as-for, opposite to send-	
<i>beki mono desū.</i>	
must thing is	

N. B. Observe how the English passive idioms are replaced by active idioms in Japanese, in accordance with the general tendency of the language commented on in ¶ 81—82, ¶ 427 and ¶ 439.

¶ 193. II. The so-called “desiderative adjectives” in *tai*, as *tabetai*, “desirous of eating,” “hungry;” *ikitai*, “desirous of going.” These will be treated of when we come to speak of the verb, ¶ 242 and ¶ 285.

¶ 194. III. A noticeable class of derivative adjectives is formed by adding to nouns the termination *rashii*, which corresponds to the English terminations “ish” and “ly,” and occasionally to some such phrase as “said to be” or “I think,” thus :

baka-rashii, “foolish;” from *baka*, “a fool.”

kodomo-rashii, “childish;” from *kodomo*, “children.”

otoko-rashii, “manly;” from *otoko*, “a man.”

jōzu-rashii, “said to be skilful;” from *jōzu*, “skilful.”

konnichi-rashii, “to-day, I think;” from *konnichi*,
“to-day.”

¶ 195. IV. Verbs are often formed from adjectives by suffixing *garu* to the stem, thus :

ikitagaru, “to want to go;” from *ikitai*, “wanting to go,”—itself the desiderative adjective of *iku* “to go.”

kowagaru, “to think fearful;” i.e. “to be frightened,” from *kowai*, “fearful.”

mezurashigaru, “to think strange;” from *mezurashii*, “strange.”

The original meaning and derivation of the termination *garu* is not clear. Some have plausibly derived it from *ku*, the termination of the indefinite or adverbial form of

adjectives, and *aru*, "to be." But against this is to be set the consideration that the verbs of this class almost always lean rather towards the signification of "to think" or "to feel," than towards that of "to be." These verbs in *garu* are, like verbs in general, susceptible of the passive and causative forms; thus:

Mezurashigarareru, "to be thought strange," "to be lionised."

Urayamashigarareru, "to be regarded with envy," from *urayamashigaru*, "to regard with envy;" itself derived from *urayamashii*, "enviable."

Ureshigaraseru, "to cause to feel joyful," i.e. "to make happy;" from *ureshigaru*, "to feel joyful," itself derived from *ureshii*, "joyful."

QUASI-ADJECTIVES.

¶ 196. There are large numbers of words in common use, such as *nama*, "raw;" *shizuka*, "quiet;" *yaseta*, "thin;" *koraerarenai*, "intolerable," which at first sight appear to be adjectives, and which must be translated into English by adjectives, but which are not true adjectives in Japanese, either as regards origin or grammatical treatment. Some of them are nouns, some are verbs, some are phrases formed from various parts of speech. They may be best understood by being classed under the following five headings:—

¶ 197. I. Nouns followed by *no*; as *Amerika no*, "of America," i.e. "American." Such are:

gwaikoku, "foreign countries;" *gwaikoku no*, "foreign."
kin, "gold;" *kin no*, "golden."
konaida, "a short while ago;" *konaida no*, "recent."

II. Nouns followed by *na*, a corruption of the Classical verb *naru*, "to be;" as *shōjiki na*, lit. "honesty being," i.e. "honest." Such are:

<i>jōzu</i> ,	"a good hand (at);"	<i>jōzu na</i> ,	"skilful."
<i>kirei</i> ,	"prettiness;"	<i>kirei na</i> ,	"pretty."
<i>mendō</i> ,	"a bother;"	<i>mendō na</i> ,	"bothersome."
<i>muda</i> ,	"uselessness;"	<i>muda na</i> ,	"useless."
<i>rambō</i> ,	"uproarious conduct;"	<i>rambō na</i> ,	"uproarious."
<i>shizuka</i> ,	"quiet" (subst.);	<i>shizuka na</i> ,	"quiet" (adj.).

¶ 198. To this class belongs a numerous body of words formed by adding *sō*, "appearance," to the stem of adjectives proper and to the indefinite form of verbs, thus:

omoshiroi, "amusing;" *omoshirosō na*, "likely to be amusing," "amusing-looking."

ūmai, "nice to eat;" *ūmasō na*, "appetising."

furu, "to rain;" *furisō na*, "likely to rain."

kikoeru, "to be audible;" *kikoesō na*, "audible, one would suppose."

The forms *yosasō na* and *nasasō na* are derived irregularly from the adjectives *yoi*, "good," and *nai*, "non-existent," by the insertion of an epenthetic syllable *sa*. Compounds of *nai*, such as *tsumaranai*, "worth nothing," "trifling," follow *nai*, thus *tsumaranasasō na*, "looking worth nothing," "trifling-looking."

N. B. Usage alone decides between the use of *no* and *na* in each individual case, i.e., as to whether a quasi-adjective is to belong to Class I or to Class II.

- ¶ 199. Sometimes words of the above two classes may be compounded with the following noun, instead of being divided from it by *no* or *na*, thus :

kara na hako or *kara-bako*, “an empty box.”

kin no tokei ,, *kin-dokei* “a gold(en) watch.”

Sometimes, again, a word may be treated indifferently either as a true adjective or as a quasi-adjective of class II ; thus :

chiisai or *chiisa na*, “small.”

ōkii ,, *ōki na*, “big.”

yawarakai, ,, *yawaraka na*, “soft.”

- ¶ 200. The forms of classes I and II given above are the attributive forms. When the quasi-adjectives of classes I and II are used predicatively at the end of a clause, *no* or *na* is replaced by *de* ; when they are used predicatively at the end of a sentence, *no* or *na* is replaced by any tense of the verb “to be,” such as *da* (familiar), *desū* (polite), *de gozaimasū* (very polite). The word *de* in this context, though generally regarded for practical purposes as the ordinary postposition *de*, “by,” seems to be in reality the corrupt form of an old gerund *nite* meaning “being.”

- ¶ 201. The following examples will show the use of these various forms of the quasi-adjectives of classes I and II :—

Igirisu no o kata. An English gentleman.
England's honourable side

Gin no ga hoshiū gozai-
Silver one of desirous am } I want a silver one.
masū.

Okashi na } *hanashi.* A funny story.
Okashii

Kekkō na o shina } It is a splendid thing.
Splendid honourable article }
de gozaimasū. } (Said in thanking for a gift.)
(it.) is

Fūshigi na yume wo } I had a strange
Strange dream (accus.) } dream.
mimashita.
saw

Fūshigi da. (familiar) } It is strange.
„ desū. (polite) }

Rikō na inū desū. } It is an intelligent
Clever dog (it.) is } dog.

Kono inu wa, rikō desū. } This dog is intel-
This dog as-for, clever is } ligent.

Ano hito wa, shōjiki } He is honest, and
That person as-for, honest } he works hard.
de, yoku hatarakimasū.
being, well works

Amari somatsu de, shitsu- } It is quite rude of me
Too coarse being, rude } to offer you so trifling
rei desū. } a present.
(it.) is } (Said in depreciating a gift made
by oneself.)

Are hodo yonda no ni, } One would think he
That amount called whereas, } would hear, after being
kikoesō na mon(o) da. } called so often.
likely-to-be-audible thing is

Yosasō na hito } He seemed a good
Apparently-good person } fellow.
deshita.
(be.) was

¶ 202. III. Phrases composed of nouns (including indefinite verbal forms used as nouns) followed by *no*, “of,”

and an adjective proper, as *genki*¹ *no*² *yoi*³, lit. good³ of² spirits¹, i.e. "spirited," "lively." Such are :

*me*¹ *no*² *chikai*³, "near³ of² eye¹," i.e. "near-sighted."

mimi no tōi, "far of ear," ,, "hard of hearing."

wakari no hayai, "quick of understanding," i.e. "intelligent."

- ¶ 203. Great numbers of quasi-adjectives belonging to Class III are formed by means of the words *yoi*, "good" (often corrupted by the Tōkyō people to *ii*), *warui*, "bad," and *nai*, the negative adjective. Such are :

benri no yoi, "good of convenience," "convenient."

benri no warui, "bad of convenience," "inconvenient."

shi-kata no nai, "no way to do," i.e. "unavoidable."

Such quasi-adjectives in *nai* correspond to English adjectives with the prefix "un" or "in," or with the suffix "less," as *tsumi no nai*, "innocent," *kagiri no nai*, "boundless," unbounded."

- ¶ 204. The above examples are all of attributive forms. When the quasi-adjectives of this class III are used predicatively, *no* changes to *ga* ; thus :

Mimi ga tōi. He is hard of hearing.

Shi-kata ga nai. There is no help for it.

Ano ko wa, wakari ga hayai. { That child is intelligent.

These examples are in the style used between intimates. It is always more polite to add the word *gozaimasū*, unless when addressing an inferior. Of course with *gozaimasū* the adjective changes the *i* form into that

with the long final vowel (see p. 111). Thus the preceding examples would in more polite parlance become :

Mimi ga tō gozaimasū.

Shi-kata ga gozaimasen (*nō gozaimasū* is not used).

Ano ko wa, wakari ga hayō gozaimasū.

¶ 205. IV. Various tenses of verbs ; also phrases formed from such verbs, as :

<i>mieru,</i>	“to appear ;”	hence “visible.”
<i>fūtotta,</i>	“has become fat ;”	„ “fat.”
<i>dekinai,</i>	{ “comes not out ;” “cannot ;” }	„ “impossible.”
<i>yomeru,</i>	“can read ;”	„ “legible.”
<i>shireta,</i>	“could know ;”	„ “self-evident.”
<i>nakereba¹ na- ranai²,</i>	{ “won’t-do ² if-it- is-not ¹ ;” }	„ “indispens- able.”
<i>tame¹ ni² na- ru³,</i>	{ “becomes ³ to ² sake ; ¹ ” }	„ “beneficial.”
<i>ki¹ ni² iru³,</i>	“enters ³ to ² spirit ¹ ;”	„ “agreeable.”
<i>ki ni iranai,</i>	{ “enters-not to spirit ;” }	„ “distasteful.”
<i>ki¹ no² kiita³</i>	“heard ³ of ² spirit ¹ ;”	„ “quick-witted.”
<i>tsumi¹ no² aru,³</i>	“is ³ of ² guilt ¹ ;”	„ “guilty.”
<i>enryo¹ suru²,</i>	“does ² diffidence ¹ ;”	„ “diffident.”
<i>shikkari¹ shi- ta²,</i>	“did ² firm ¹ ;”	„ “firm.”
<i>choito¹ shita²,</i>	“did ² slightly ¹ ;”	„ “slight.”
<i>gaten¹ no² ikan³,</i>	{ “goes-not ³ of ² comprehension ¹ ;” }	„ “incomprehen- sible.”

- ¶ 206. The above are the attributive forms. Most of them serve also to express the predicative relation at the end of a sentence. Observe, however, that *no* must then be replaced by *ga*, and the simple past tense in *ta* by the compound present tense in *te iru*, thus :

<i>Ano ojiisan wa,</i>	} That old gentleman is
<i>That old-gentleman as-for,</i>	
<i>fütotte iru.</i>	
<i>fat is</i>	

<i>Ano jochū wa, ki</i>	} That maid-servant is
<i>That maid as-for, spirit</i>	
<i>ga kiite iru.</i>	
<i>(nom.) hearing is</i>	

Of course the simple verb may in all cases be replaced by the polite inflection in *masū*. It is almost always so replaced in predicative constructions, except when an inferior is addressed. Thus the above examples would become, in ordinary polite parlance :

Ano ojiisan wa, fütotte imasū (or orimasū).

Ano jochū wa, ki ga kiite imasū (or orimasū).

- ¶ 207. When used predicatively at the end, not of a sentence but of a *clause*, most of the words of this Class IV. turn into gerunds, thus : *niete*, *fütotte*, *dekinakute*, etc. But sometimes a periphrasis with *de* is used instead, as : *ki ni iranai de*.
- ¶ 208. Foreigners speaking a little Japanese constantly say *yoroshii no cha*, *shiroi no ūma*, *ōkii no neko*, etc., etc. But this is mere pidgin. It should be *yoroshii cha*, "good tea;" *shiroi ūma*, "a white horse;" *ōkii neko* or *ōki na neko*, "a large cat." (*Yoroshii* and *shiroi* are always true adjectives, whereas we may either use *ōkii* as a true adjective, or *ōki na* as a quasi-adjective). The mistake arises partly from a confusion between *no* and *na*, partly from the fact

that nouns followed by *no* often correspond to the adjectives of European languages, e.g. *Nihon*¹ *no*² *kotoba*³, “the language³ of² Japan¹,” i.e. “the Japanese language;” *moto*¹ *no*² *tsumori*³, lit. “the intention³ of² origin¹,” i.e. “the original intention.” *No* is only used after adjectives in the sense of the indefinite pronoun “one” or ones,” as already explained in p. 68-69, thus :

Dochi ga ii?—Kuroi no. { Which are the best?—The
black ones.

Okii no } *katte* *kimashita.* { I have bought
Ōki na no } *having-bought* *have-come* { some big ones.
Big ones

¶ 209. Do not confound such Chinese quasi-adjectives as *kirei*, “pretty;” *mumei*, “anonymous,” with real adjectives, simply because they happen to end in *i*. One cannot say *kirei onna*, “a pretty woman;” one must say *kirei na onna*. Similarly *mumei na katana*, “a sword without the maker’s name inscribed on it.”

¶ 210. V. The word *ko* forming diminutives, *ō* forming augmentatives, and the honorific prefixes, *o*, “honourable;” *go*, “august;” *ki*, “exalted;” and *mi*, “honourable,” are quasi-adjectives, as in the following words :

ko-bin, “a small bottle.”

ō-bin, “a large bottle.”

o tera, “an honourable Buddhist temple,” i.e. simply
“a Buddhist temple.”

go hon, “the august book,” i.e. “your book.”

ki-koku, “the exalted country, i.e. “your country.”

o mi ashi, lit. “august honourable feet,” i.e. generally
“your feet.”

O and *go* are also used adverbially, thus :

*O*¹ *yasumi*² *nasai*³, lit. "honourably¹ deign³ to rest,"² i.e. "good night."

Go yururi to, lit "Augustly quietly that," i.e. "Take care of yourself on your journey."

A noticeable peculiarity of this fifth class of quasi-adjectives is that they only occur prefixed to other words. They cannot be used predicatively at the end of a clause or sentence. If, for instance, we want to predicate smallness of a thing, we cannot say that it is *ko*. We must use a totally distinct word, and say that it is *chiisai*. (For the honorifics *o*, *go*, etc., see also Chap. XI, ¶395 *et seq.*)

COMPARISON OF ADJECTIVES.

¶ 211. Comparison in Japanese is more often implicit than explicit. Thus, when referring to the relative height of Fusi-yama and Asamayama, a Japanese will not say as we should, "Fusi-yama is the higher," but simply "Fusi-yama is high" (*Fuji ga takai*, or *Fuji no hō* ga takai*), that is, it is high as estimated from the standpoint of the other mountain mentioned. Similarly when pricing various goods, a Japanese will not say "Which is the cheapest?" but simply "Which is cheap?" (*Dochira ga yasui* ?) i.e. by implication, cheap compared with all the rest. Indeed even in English the so-called positive is not infrequently a comparative by implication. When, for instance, we talk of a lake as large, what do we mean but

* *Hō* means literally "side," hence "one," "ones," as: *Kono hō ga katai*, "This one is hard." In phrases like that in the text, it is incapable of translation, but is constantly thus used, as will be observed in the examples given further on.

that it is larger than most other lakes in the country or in the world? When we say that such and such a man is old, what interpretation can be put on our words, except that the man in question is older than the majority of people? This is a consideration which will hardly occur to such as are familiar with European languages only; but it is one well worth pondering for a moment, as a curious though simple instance of the different channels in which Eastern and Western thought runs. The only disagreement between English and Japanese is that Japanese in nine cases out of ten uses these “comparatives and superlatives by implication,” whereas with us they are somewhat exceptional.

¶ 212. Comparison may, however, be rendered explicit by using the postposition *yorī*, “than,” properly “from,” as:

Asama yorī, Fuji ga takai, or (more frequently) *Asama yorī, Fuji no hō ga takai* i.e. “(Viewed) from (the standpoint of) Asamayama, Fusiyama is high.”

<i>Umibe de sodatta hito wa,</i> <i>Sea-shore at grew-up people as-for,</i> <i>rikugun yorī kaigun no heishi</i> <i>army than navy 's troops</i> <i>ni teki shimasū.</i> <i>to suit make</i>	}	A coasting population makes better sailors than it does soldiers.
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<i>Muda na hanashi wo suru yorī</i> <i>Useless talk (accus.) do than</i> <i>wa, damatte iru hō ga</i> <i>as-for, silent being side (nom.)</i> <i>ii to omoimasū.</i> <i>(is) good that (I) think</i>	}	I consider silence better than useless chatter.
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At bottom, the idiom is the same as that given in page 128, only more circumstantial. In negative phrases *yorī* is replaced by *hodo*, “quantity,” “amount,” “about,” “as,” e.g.

Asama wa, Fuji hodo takaku nai, lit. "As for Asama, (it is) not high as Fuji, i.e. "Asamayama is less high than Fusi-yama."

- ¶ 213. The superlative may be rendered explicit by the use of the word *ichi-ban*, "number one;" thus :

<i>Sore wa, ichi-ban omo-</i>	{	That will probably be
<i>That as-for, one-number amus-</i>		number one amusing,
<i>shirō gozaimashō.</i>		i.e. That will no doubt
<i>ing will-probably-be</i>		be the most amusing of all.

<i>Fuji wo miru ni wa,</i>	{	The Otome-tōge pass is the best place to see Fusi-yama from.
<i>Fujiyama (accus.) see for,</i>		
<i>Otome-tōge ga</i>		
<i>"Maiden pass" (nom.)</i>		
<i>ichi-ban yoroshiū</i>		
<i>one number good</i>		
<i>gozaimasū.</i>		
<i>is</i>		

<i>Ichiban kisha.</i>	{	The first train in the morning.
<i>One-number train</i>		

There are various other periphrases employed for the same purpose. Specially noticeable is one with the word *uchi*, "inside," "in," or its Chinese equivalent *chū* (*nigori*'ed to *jū*); thus :

<i>Sono uchi no yosasō</i>	{	Whichever may seem to be the best of the lot.
<i>That inside 's apparently-good</i>		
<i>na mono.</i>		
<i>being thing</i>		

<i>Nihon-jū no yūshi.</i>	{	The bravest man in Japan.
<i>Japan-inside 's bravo</i>		

- ¶ 214. After all, the chief thing the student should bear in mind with regard to the Japanese equivalents for our comparative and superlative, is *not to have recourse to*

them, but to accustom himself from the beginning to use the simple positive instead, which alone is idiomatic in nine cases out of ten.

- ¶ 215. "Still" with the comparative is rendered by one of the adverbs *motto* or *nao*; thus:

<i>Motto chōjō made</i>	<i>noborimashō.</i>	{ We will go on still further, up to the very top.
More summit	till will-probably-ascend	

<i>Kono hō wa, nao yoroshiū</i>	{ This is a still better one.
This one as-for, still good	
<i>gozaimasū.</i>	
<i>is</i>	

- ¶ 216. "The" with the comparative repeated is rendered by *hodo*, lit. "amount," thus:

<i>Mireba, miru hodo rippa</i>	{ The longer I look at it, the more splendid it seems.
As-I-look, look amount, splendid	
<i>desū.</i>	
<i>(it) is</i>	

<i>Takai tokoro hodo, kaze wo</i>	{ The higher the situation, the windier it is.
High place amount, wind (accus.)	
<i>atemasū.</i>	
<i>applies</i>	

- ¶ 217. "Very" is expressed by such words as *hanahada*, *itatte*, *taisō (ni)*, *takūsan*. The word *taihen (ni)* resembles the "awfully" of English colloquial use and is in perpetual requisition. The following are a few examples:

Taisō ni kirei. Very pretty.

Taihen ni omoshirō gozai-mashita. { It was awfully jolly.

Itatte muzukashii mon(o) da. { It is an extremely difficult thing.

<i>Hanahada o kinodokū sama</i>	{ I am extremely sorry. (More lit. It is honourable (Mr. Sorrow !)
Very honourable sorrow Mr.	
<i>(de gozaimasū).</i>	
<i>(it is)</i>	

¶ 218 Another favourite way of expressing “awfully” is by the gerund of the adjective or verb and the phrase *shi-yō ga nai* or *shi-kata ga nai*, which signifies literally “there is nothing to be done,” thus :

Atsūkute shi-yō ga nai. It is awfully hot.

Kūtabirete shi-yō ga nai. } I am awfully tired, or I am
so tired, I don't know what to
do.

Taikutsu de shi-yō ga nai. It is an awful bore.

N. B. Observe *de* in this last instance, replacing the gerund because *taikutsu* is not an adjective, but in reality a noun here used as a quasi-adjective.

The following expressions may serve to exemplify a kindred idiom :

Kurakute mienai. It is so dark, I can't see.

Tōkute arukemasen de-shita. } It was so far, we couldn't
walk there.

Ano hito wa baka de } He is such a fool, that it
That person as-for, fool by, } is impossible to make use
tsūkai-michi ga nai. } of him.
employ-way (nom.) isn't

¶ 219. “Not very” is expressed by *amari*, “excess,” “too,” or *yokei (ni)* “superfluity,” with a negative verb, thus :

Amari omoshiroku nai. (familiar) { It is not very
Amari omoshiroku gozaimasen. (polite) } amusing.

Yokei gozaimasen. } There are not very many,
or There is not very much.

Yokei ni mōkarimasen. } There is not much money
Superfluously gains-not } made.

CHAPTER VIII.

The Verb.

GENERAL CONSIDERATIONS.

¶ 220. The nature and functions of the Japanese verb differ considerably from those of the verbs of European languages. Conformably with the absence of number in the noun and of true personal pronouns, so also does the Japanese verb entirely disregard all considerations of person and of number. "I am," "thou art," "he is," "she is," "we are," "you are," "they are" are all expressed by the same word *da* (familiar) or *desū* (polite); similarly all the persons of the past tense ("I was," "thou wast," etc.) are expressed by the same word *datta* or *deshita*; all the persons of the probable present or future ("I probably am or probably shall be," "thou probably art or probably wilt be," etc.) by the same word *darō* or *deshō*. The present and past indicative can be used as adjectives (see ¶ 80 and ¶ 205), and even as nouns (see ¶ 45); many of the moods are different from anything that exists in Europe; the verb has negative, potential, and causative conjugations. In fact the whole verbal conception has been worked out in an alien manner.

¶ 221. Most of the Japanese verbal forms occurring in actual practice consist of four elements, viz. the root, the stem, the inflection or "base," and the agglutinated suffix or suffixes. Take, for instance, the word *komarimashita*,

which is so often heard in conversation, and which signifies "(I) was in trouble," "was at a loss," "didn't know what to do." The root is *kom*, which we meet with in the small group of related verbs *komu*, "to stuff into," "to crowd into," "to inclose," "to confine;" *komeru*, synonymous or nearly so with *komu*; *komoru*, an intransitive verb signifying "to be in a state of confinement," "to be shut up." From the root *kom* is formed the stem *komar* by the agglutination of *ar(u)*, "to be." To this is added the unexplained suffix *i*, which gives the "indefinite form" of the verb, a sort of participle or gerund (see ¶ 278—281 and ¶ 422—426), which can also be used as a "base" or foundation form, to which certain suffixes are agglutinated.* In this case the agglutinated suffixes are *mashī*, which originally signified "to be," and *ta*, the index of the past tense, itself shown, by reference to the Classical form of the language, to be a corruption of the gerundial suffix *te* and of *aru*, "to be." The single word *komarimashita* therefore contains the verb "to be" three times over.

* It seems almost incredible that serious grammarians should ever have thought of applying the name of "root" to the indefinite form of the verb, which is as much an inflection of the stem (probably an ultimate analysis would prove the inflection to be an agglutinated form obtained from the stem) as any other. There is no more reason for calling *komari* a "root," than *komaru* or *komare*. But the unfortunate precedent set by Dr. Hepburn in his otherwise useful dictionary has been constantly followed by writers who have not taken the trouble to think out the subject for themselves. Hence we are treated to such sesquipedalian "roots" as *araserare* (really the indefinite form of the potential of the causative conjugation of *aru*, "to be"), and we are told that such is the form which all the other principal parts of the verb are derived! It would be about as reasonable to call "disregarding" the root of the verb "to disregard," and to say that "disregardest," "disregardeth," etc., are derived from it.

¶ 222. Again take *samasanai* "(I) do not cool" (transitive). The root is *sam* or *sab*, which we find in *sameru*, "to cool" (intransitive); *samui*, "cold;" *samushii* or *sabishii*, "lonesome." The stem is *samas*, formed from the root *sam* and the verb *suru*, "to do," the second *a* apparently owing its existence to the "attraction" of the first (see p. 5.) The third *a* is the inflection forming the "negative base" *samasa*, to which is agglutinated the negative adjective *nai*, "non-existent," in order to form the certain present tense of the negative conjugation. In some cases, for instance in *sameru*, "to cool" (intransitive), the stem (*sam*) is not a lengthened form of the root, but simply the root itself. In others again there is no agglutinated suffix, the base itself being used as an independent word. Of this the imperative of verbs of the first conjugation offers a good example.

¶ 223. Japanese roots form an obscure subject, and one into which it is not necessary for the beginner to plunge, as it has scarcely any practical utility. For practical purposes the stem (whether identical with the root, or a lengthened form of the root) may be accepted as an ultimate fact,—not indeed as a complete word, but as the unit to which the bases are attached. The stem itself should, theoretically speaking, always remain absolutely invariable. But we shall see later on how phonetic decay has caused all verbs of the first conjugation to depart from this standard in the modern Colloquial speech.

¶ 224. The "bases" are formed from the stem by the addition of one or more letters whose origin is too obscure to discuss here. The "bases" are four in number, and all the other conjugational forms are obtained by agglutinating certain suffixes to them. Their names are the Certain

Present, the Indefinite Form, the Conditional Base and the Negative Base. The Negative Base is never used as an independent word. The Conditional Base is, in the first conjugation, identical with the imperative. In the other conjugations it is not used as an independent word. The "bases" are not always formed in the same manner, nor are the suffixes always attached to them quite in the same manner. Hence the distribution of verbs into three conjugations. (In the Classical language there are four; but in the Colloquial the third and fourth coalesce.)

¶ 225. EXAMPLES OF THE BASES IN THE
THREE REGULAR CONJUGA-
TIONS OF VERBS.

(The stem is italicised.)

	1st. Conj.		2nd. Conj.		3rd. Conj.	
	to sell	to put	to sleep	to eat	to fall	to see
Certain Present } <i>uru</i>	<i>oku</i>	<i>neru</i>	<i>taberu</i>	<i>ochiru</i> *	<i>miru</i>	
Indefinite	<i>uri</i>	<i>oki</i>	<i>ne</i>	<i>tabe</i>	<i>ochi</i>	<i>mi</i>
Negative Base }	<i>ura</i>	<i>oka</i>	<i>ne</i>	<i>tabe</i>	<i>ochi</i>	<i>mi</i>
Condit. Base }	<i>ure</i>	<i>oke</i>	<i>nere</i>	<i>tabere</i>	<i>ochire</i>	<i>mire</i>

N. B. Observe how the letter *r* never enters into the formation of the "bases" of verbs of the 1st. conjugation, but always enters into the formation of those of the 2nd. and 3rd. conjugations. Of course *r* may appear in the stem of any verb, as it does in that of *uru*, "to sell," 1st. conj.

* The stem, indeed the root, is really *ot*, as in the active verb *otosu*, "to drop" (1st. Conj.). But the consonant *t* changes euphonically to *ch* before the vowel *i* (see p. 22).

¶ 226. Before proceeding to the more important matter of verbal paradigms, we may just mention in passing that when *naming* Japanese verbs, it is usual to mention the present tense as in Greek, not the infinitive as in English, Latin and most other European languages. Thus *uru*, "to sell;" *yorokobu* "to be glad;" *neru* "to sleep;" *koshi-raeru* "to prepare;" *ochiru*, "to fall;" *kiru*; "to wear." But *uru* has not the infinitive sense of "to sell;" at least it has not generally or properly that sense. It signifies "I (*or* you, they, etc.) sell." Similarly in the case of all other verbs. The Japanese language has no form exactly answering in signification to our infinitive. The make-shift for an infinitive will be found mentioned in ¶ 277.

¶ 227. The following paradigms of the three Regular Conjugations and of the three most important irregular verbs, viz. *kuru*, "to come;" *suru*, "to do;" and *masu* for which English has no equivalent, will serve to show how the various Japanese moods and tenses are formed by agglutinating suffixes to the "bases." The memory will be assisted by noticing that almost all the tenses of the Positive Voice are obtained from the Indefinite Form and the Conditional Base, while those of the Negative Voice are obtained from the Negative Base and the Certain Present. Note further that the only difference between the Second and Third Conjugations is the vowel *e* which characterises the former, and the vowel *i* which characterises the latter. This fact has caused some European grammarians to class them together as a single conjugation (the second). They are thus classed in Mr. Aston's Grammar and in Messrs Satow and Ishibashi's small dictionary.

FIRST CONJUGATION.

OKU, "to PUT" (stem *ok*).

POSITIVE VOICE.

1.† Certain Present or Future	<i>oku</i>	I put, I shall put.
2.† Indefinite Form	<i>oki</i> (used for all tenses)	
Desiderative Adjective	<i>okitai</i>	I want to put.
Adjective of Probability	<i>okisō na</i>	likely to put.
Polite Certain Present or Future	<i>okimasū</i>	I put, I shall put.
Gerund	<i>o(k)ite</i>	having put, putting.
do. Emphasised	<i>o(k)icha</i>	" " "
Certain Past	<i>o(k)ita</i>	I (have) put.
Probable Past	<i>o(k)itarō</i>	I probably (have) put.
Conditional Past	<i>o(k)itara(ba)*</i>	if I had put.
Concessive Past	<i>o(k)itaredo(mo)*</i>	though I (have) put.
Frequentative Form	<i>o(k)itari</i>	sometimes putting.
3.† Conditional Base	<i>oke</i>	
Imperative	<i>oke!</i>	put thou!
Conditional Present	<i>okeba</i>	if I put.
Concessive Present	<i>okedo(mo)*</i>	though I put.
4.† Negative Base	<i>oka</i>	
Probable Present or Future	<i>okō (for okau)</i>	I probably put, I shall probably put.

The ʔ of the stem is dropped in these tenses.

NEGATIVE VOICE.

(First Form.)

1. ‡ Imperative

Improbable Present or Future

oku-na !

do not put !

okumai{ I probably do not put,
I shall probably not put.

4. ‡ Certain Present or Future

Certain Past

Probable Past

Frequentative Form

Conditional Present

Conditional Past

Concessive Present

Gerund

okan(zi)

I do not put, I shall not put.

okananda

I did not put.

okanandarō

I probably did not put.

okanandari

sometimes not putting.

** okaneba*

if I do not put.

*okanandara(ba)**

if I had not put.

*okanedo(mo)**

though I do not put.

okazu

not having put, not putting.

NEGATIVE VOICE.

(Second Form.)

4. ‡ Certain Present or Future

Certain Past

Probable Past

Frequentative Form

Improbable Present or Future

Conditional Present

Conditional Past

Concessive Present

Gerund

do. Emphasised

okanai

I do not put, I shall not put.

okanakatta

I did not put.

okanakattarō

I probably did not put.

okanakattari

sometimes not putting.

okanakarō{ I probably do not put,
I shall probably not put.*okanakereba*

if I do not put.

*okanakattara(ba)**

if I had not put.

*okanakeredo(mo)**

though I do not put.

okanakute, okanai de

not having put, not putting.

okanakucha

" " " "

‡ These numbers refer to the bases.

* The final syllable may be dropped at will.

SECOND CONJUGATION.

TABERU, "to EAT" (stem *tab*).

POSITIVE VOICE.		NEGATIVE VOICE.	
1. Certain Present or Future	<i>taberu</i>	1. Imperative	(First Form.) <i>taberu-na!</i> do not eat!
2. Indefinite Form Desiderative Adjective	<i>tabe</i> (used for all tenses) <i>tabetai</i>	4. Improbable Present or Future	<i>tabenai</i> { I probably do not eat, I shall probably not eat.
Adjective of Pro- bability	<i>tabesō na</i>	Certain Present or Future	{ <i>taben(ū)</i> { I do not eat, I shall not eat.
Polite Certain Pre- sent or Future	<i>tabemasū</i>	N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.	
Gerund	<i>tabete</i>		
do. Emphasised	<i>tabecha</i>	4. Certain Present or Future	(Second Form.) { <i>tabenai</i> { I do not eat, I shall not eat.
Certain Past	<i>tabeta</i>	Certain Past	<i>tabenakatta</i> I did not eat.
Probable Past	<i>tabetarō</i>	Probable Past	<i>tabenakattarō</i> I probably did not eat.
Conditional Past	<i>tabetara(ba)*</i>	Frequentative Form	<i>tabenakattari</i> sometimes not eating.
Concessive Past	<i>tabetaredo(mo)*</i>	Improbable Pre- sent or Future	{ <i>tabenakarō</i> { I probably do not or shall not eat.
Frequentative Form	<i>tabetari</i>	Conditional Present	<i>tabenakereba</i> if I do not eat.
Imperative	<i>tabero!</i>	Conditional Past	<i>tabenakattara(ba)*</i> if I had not eaten.
3. Conditional Base <i>tabere</i>		Concessive Present	<i>tabenakeredo(mo)*</i> though I do not eat.
Conditional Present	<i>tabereba</i>	Gerund	{ <i>tabenakute</i> { not having eaten, not eating.
Concessive Present	<i>taberedo(mo)*</i>	do. Emphasised	<i>tabenakucha</i> { not having eaten, not eating.
4. Negative Base <i>tabe</i>			
Probable Present or Future	<i>tabeyō</i>		

* The final syllable may be dropped at will.

THIRD CONJUGATION.

OCHIRU, "to FALL" (stem *ot*).†

POSITIVE VOICE.		NEGATIVE VOICE.	
1. Certain Present or Future	<i>ochiru</i>	1. Imperative	(First Form.) <i>ochiru-na !</i> do not fall !
2. Indefinite Form	<i>ochi</i> (used for all tenses)	4. Improbable Present or Future	{ I probably do not fall, I shall probably not fall.
Desiderative	<i>ochitai</i>	Present Indicative	<i>ochin(ū)</i> { I do not fall, I shall not fall.
Adjective of Probability	<i>ochisō na</i>	N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.	
Polite Certain Present or Future	<i>ochimasū</i>	4. Certain Present or Future	(Second Form.) { I do not fall, I shall not fall.
Gerund	<i>ochite</i>	Certain Past	<i>ochinakatta</i> I did not fall.
do. Emphasised	<i>ochicha</i>	Probable Past	<i>ochinakattarō</i> I probably did not fall.
Certain Past	<i>ochita</i>	Frequentative Form	<i>ochinakattari</i> sometimes not falling.
Probable Past	<i>ochitarō</i>	Improbable Present or Future	{ I probably do not or shall not fall.
Conditional Past	<i>ochitara(ba)*</i>	Conditional Present	<i>ochinakereba</i> if I do not fall.
Concessive Past	<i>ochitaredo(mo)*</i>	Conditional Past	<i>ochinakattara(ba)*</i> if I had not fallen.
Frequentative Form	<i>ochituri</i>	Concessive Present	<i>ochinakeredo(mo)*</i> though I do not fall.
Imperative	<i>ochiro !</i>	Gerund	{ <i>ochinakute</i> <i>ochinai de</i> { not having fallen, not falling.
3. Conditional Base	<i>ochire</i>	do. Emphasised	<i>ochinakucha</i> { not having fallen, not falling.
Conditional Present	<i>ochireba</i>		
Concessive Present	<i>ochiredo(mo)*</i>		
4. Negative Base	<i>ochi</i>		
Probable Present or Future	<i>ochiyō</i>		

* The final syllable may be dropped at will.

† See p. 22 and p. 136.

POSITIVE VOICE.		NEGATIVE VOICE.	
1. Certain Present or Future	<i>kuru</i>	1. Imperative	(First Form.) <i>kuru-na!</i> do not come!
2. Indefinite Form	<i>ki</i> (used for all tenses)	2. Improbable Present or Future	<i>kinai</i> { I probably do not come I shall probably not come.
Desiderative	<i>kitai</i>	4. Certain Present or Future	<i>konai(ũ)</i> { I do not come, I shall not come.
Adjective of Pro- bability	<i>kisũ na</i>	N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.	
Polite Certain Pre- sent or Future	<i>kinasũ</i>	4. Certain Present or Future	(Second Form.) <i>konai</i> { I do not come, I shall not come.
Gerund	<i>kite</i>	Past Indicative	<i>konakatta</i> I did not come.
do. Emphasised	<i>kicha</i>	Probable Past	<i>konakattarũ</i> { I probably did not come.
Certain Past	<i>kita</i>	Frequentative Form <i>konakattari</i>	sometimes not coming.
Probable Past	<i>kitarũ</i>	Improbable Pre- sent or Future	{ I probably do not or shall not come.
Conditional Past	<i>kitura(ba)*</i>	Conditional Present <i>konakereba</i>	if I do not come.
Concessive Past	<i>kitaredo(mo)*</i>	Conditional Past <i>konakattara(ba)*</i>	if I had not come.
Frequentative Form	<i>kitari</i>	Concessive Present <i>konakeredo(mo)*</i>	though I do not come.
3. Conditional Base <i>kure</i>		Gerund	{ <i>konakute</i> <i>konai de</i> { not having come, not coming.
Conditional Present	<i>kureba</i>	do. Emphasised <i>konakucha</i>	{ not having come, not coming.
Concessive Present	<i>kuredo(mo)*</i>		
4. Negative Base <i>ko</i>			
Probable Present or Future	<i>koyũ</i>		
Imperative	<i>koi!</i>		

* The final syllable may be dropped at will.

POSITIVE VOICE.		NEGATIVE VOICE.	
1. Certain Present or Future		(First Form.) <i>suru-na</i> I do not do!	
2. Indefinite Form Desiderative Adjective Adjective of Probability Polite Certain Present or Future Gerund do. Emphasised Past Indicative Probable Past Conditional Past Concessive Past Frequentative Form Probable Present or Future Imperative		{ <i>shi</i> (used for all tenses) } { <i>shitai</i> } I want to do. { <i>shisō na</i> } likely to do. { <i>shimasū</i> } I do, I shall do. { <i>shīte</i> } having done, doing. { <i>shīcha</i> } " " { <i>shīta</i> } I did. { <i>shītārō</i> } I probably did. { <i>shītara(ba)*</i> } if I had done. { <i>shītaredo(mo)*</i> } though I did. { <i>shitari</i> } sometimes doing. { <i>shiyō</i> } { I probably do, { <i>shiro!</i> } I shall probably do. do thou!	
3. Conditional Base Conditional Present Concessive Present Negative Base		{ <i>sure</i> } if I do. { <i>sureba</i> } though I do. { <i>suredo(mo)*</i> } <i>se</i>	
4. Negative Base		{ <i>shimai</i> } I shall probably not do. { <i>sen(z̄)</i> } { I do not do, { } { I shall not do. N. B. The other tenses of this little-used First Form are all obtained from the Negative Base, as in the First Conjugation.	
1. Certain Present or Future Certain Past Probable Past Frequentative Form Improbable Present or Future Conditional Present Conditional Past Concessive Present Gerund do. Emphasised		(Second Form.) { <i>shinai</i> } { I do not do, { } { I shall not do. { <i>shinakatta</i> } I did not do. { <i>shinakattarō</i> } I probably did not do. { <i>shinakattari</i> } sometimes not doing. { <i>shinakarō</i> } { I probably do not or { } shall not do. { <i>shinakereba</i> } if I do not do. { <i>shinakattara(ba)*</i> } if I had not done. { <i>shinakeredo(mo)*</i> } though I do not do. { <i>shinakute</i> } { not having done, { <i>shinai de</i> } { not doing. { } { not having done, { } { not doing.	

* The final syllable may be dropped at will.

(Exemplified in the Conjugation of the Verb *Nasaimasū*, "to Deign to Do.")

POSITIVE VOICE.

1st. Base Certain Present or Future	<i>masū</i> { <i>nasaimasū</i> }	{ you deign to do, you will deign to do. }
2nd. Base Gerund do. Emphasised Certain Past Probable Past	<i>masū</i> <i>nasaimashite</i> <i>nasaimashicha</i> <i>nasaimashita</i> <i>nasaimashitarō</i>	{ having deigned to do, deigning to do. you deigned to do. you probably deigned to do. }
Conditional Past	{ <i>nasaimashita- ra(ba)</i> }	{ if you had deigned to do. }
Concessive Past	{ <i>nasaimashita- re(do)</i> }	{ though you deigned to do. }
Frequentative Form	<i>nasaimashitari</i>	{ sometimes deigning to do. }
Imperative	<i>nasaimashī !</i>	deign to do !
3rd. Base Conditional Present Concessive Present	<i>masure</i> <i>nasaimasureba</i> { <i>nasaimasure- do(mo)</i> }	{ if you deign to do. though you deign to do. }
4th. Base Imperative Probable Present or Future	<i>mase</i> <i>nasaimase !</i> { <i>nasaimashō</i> <i>nasaimasu</i> }	{ deign to do ! you probably deign or will deign to do. }

NEGATIVE VOICE.

(Strictly speaking, *Masū* may be conjugated through all the moods and tenses of both Forms of the Negative Voice. But in practice many of these never occur. We give only such as are in common use.)

I. Imperative	{ <i>nasaimasū-na !</i> <i>nasaimasuru-na !</i> }	{ do not deign to do ! }
Improbable Present or Future	<i>nasaimasūmai</i>	{ you probably do not or will not deign to do }
Certain Present or Future	<i>nasaimasen(ū)</i>	{ you do not deign to do, you will not deign to do. }
Certain Past	{ <i>nasaimasen de- shita*</i> }	{ you did not deign to do. }
Probable Past	{ <i>nasaimasen de- shitarō*</i> }	{ you probably did not deign to do. }
Frequentative Form	<i>nasaimasena- kattari</i>	{ sometimes not deign- ing to do. }
Conditional Present	{ <i>nasaimasenuke- reba†</i> }	{ if you do not deign to do. }
Conditional Past	{ <i>nasaimasen- kattara(ba)</i> }	{ if you had not deigned to do. }
Concessive Present	{ <i>nasaimasenuke- redo(mo)</i> }	{ though you do not deign to do. }
Gerund	{ <i>nasaimasenzu</i> <i>nasaimasen de</i> }	{ not having deigned to do, not deigning to do. }

* *Deshita* and *deshitarō* stand for *de gosaimashita* and *de gosaimashitarō*.† The termination should be *nokereba*, but the first *a* is generally dropped; similarly in the next two forms.

¶ 234. It will be found good practice to conjugate according to the paradigms of the three regular conjugations a few of the verbs in commonest use. Such are :

1st. conj.	<i>butsu</i> ,	to beat.	<i>komaru</i> ,	{ to be in trouble.	Be careful to observe the euphonic rules given on p. 146.
	<i>dasu</i> ,	to take out.	<i>nomu</i> ,	to drink.	
	<i>isogu</i> ,	{ to make haste.	<i>omou</i> ,	to think.	
	<i>kiku</i> ,	to hear.	<i>yobu</i> ,	to call.	
2nd. conj.	<i>deru</i> ,	to go out.	<i>makeru</i> ,	to be beaten.	(in war, etc.)
	<i>koshiraeru</i> ,*	to prepare.	<i>neru</i> ,	to sleep.	
	<i>kūtabireru</i> ,	to get tired.	<i>sūteru</i> ,	to throw away.	
3rd. conj.	<i>abiru</i> ,	to bathe.	<i>kiru</i> ,	to wear.	
	<i>dekiru</i> ,	to be able.	<i>niru</i> ,	to boil.	
	<i>kariru</i> ,	to borrow.	<i>tariru</i> ,	to be enough.	

¶ 235. As may be seen by the paradigms, the Japanese verbal forms are not numerous in comparison with those of French, Latin, and most other European languages. But a peculiar difficulty is caused by the fact that *all* verbs of the first conjugation are more or less anomalous. In the Classical Dialect each suffix was simply agglutinated to one of the bases without any letter-changes occurring, e.g. gerund *oki-te* "having put;" *ari-te* "having been;" *tsugi-te*, "having joined." But in modern usage phonetic decay has obliterated this pristine simplicity, and has given us *oite*, *atte*, *tsuide*,—forms in which the stem loses its final consonant, and other letter-changes take place. The nature of the irregularity thus caused depends in every case upon the last letter of the

* Vulgarly contracted to *kosaeru*.

stem. The student will more easily master this difficulty by committing to memory the following examples, than by being given a set of abstract rules:—

236. CERTAIN PRESENT	INDEF. FORM	NEGAT. BASE	GER. UND	GERUND EMPHAS.	CERTAIN PAST
Stems ending in a vowel.	to finish; to say; to think; to sew;	<i>shimaua,</i> <i>iwa,</i> <i>omowa,</i> <i>nuwa,</i>	<i>shimatte,</i> <i>itte,</i> <i>omotte,</i> <i>nutte,</i>	<i>shimatcha,</i> <i>itcha,</i> <i>omotcha,</i> <i>nutchu,</i>	<i>shimatta.</i> <i>itta.</i> <i>omotta.</i> <i>nutta.</i>
Stems ending in b or m.	to study; to steal; to call; to read;	<i>manaba,</i> <i>nusumi,</i> <i>yobi,</i> <i>yomi,</i>	<i>manande,</i> <i>nusunde,</i> <i>yonde,</i> <i>yonde,</i>	<i>mananja,</i> <i>nusunja,</i> <i>yonja,</i> <i>yonja,</i>	<i>mananda.</i> <i>nusunda.</i> <i>yonda.</i> <i>yonda.</i>
Stems ending in s.	to row; to join;	<i>kogi,</i> <i>tsugi,</i>	<i>koido,</i> <i>tsuide,</i>	<i>koija,</i> <i>tsuija,</i>	<i>koida.</i> <i>tsuida.</i>
Stems ending in k.	to write; to stick;	<i>kaki,</i> <i>tsūki,</i>	<i>kaite,</i> <i>tsuite,</i>	<i>kaicha,</i> <i>tsuicha,</i>	<i>kaita.</i> <i>tsuita.</i>
Stems ending in r.	to be; to take;	<i>ari,</i> <i>tori,</i>	<i>atte,</i> <i>totte,</i>	<i>atcha,</i> <i>totcha,</i>	<i>atta.</i> <i>totta.</i>
Stems ending in s.	to do; to lower;	<i>nashi,</i> <i>oroshi,</i>	<i>nashite,</i> <i>oroshite,</i>	<i>nashicha,</i> <i>oroshicha,</i>	<i>nashita.</i> <i>oroshita.</i>
Stems ending in t.	to beat; to wait;	<i>buchi,</i> <i>machi,</i>	<i>butte,</i> <i>matte,</i>	<i>butcha,</i> <i>matcha,</i>	<i>butta.</i> <i>matta.</i>

¶ 237. It will be observed that most of the above letter-changes have ease of pronunciation for their sole efficient cause. Some, however, may appear strange; for instance, that affecting the stems in *g*, where *d* and *j* replace *t* and *ch* in the terminations. The reason of this is that, when the *nigori*'ed letter *g** dropped out, there remained a feeling that the *nigori* should be marked in some other way. It was therefore carried on to the next syllable, converting plain *t* and *ch* into *nigori*'ed *d* and *j*. Had this not been done, many forms of such pairs of verbs as *tsugu* and *tsūku* would have become undistinguishable, a disaster which has actually overtaken verbs with stems ending in *b* and *m*, and also those ending in a vowel, in *r* and in *t*. Thus it is only by the context that we can tell whether *yonde* is to be interpreted as the gerund of *yobu*, "to call," or of *yomu*, "to read;" whether *nutte* is the gerund of *nuu*, "to sew," or of *nuru*, "to varnish;" whether *utte* is the gerund of *uru*, "to sell," or of *utsu*, "to strike."

¶ 238. The Kyōto people, and the people of Central and Western Japan generally, say

shimōte, *shimōta*, etc. for *shimatte*, *shimatta*, etc.

iūte, *iūta*, „ „ *itte*, *itta*, „

omōte, *omōta*; „ „ *omotte*, *omotta*, „

nūte, *nūta*, „ „ *nutte*, *nutta*, „

and the educated in Tōkyō sometimes follow their example, especially when speaking in public. But this sounds somewhat pedantic. The habit has arisen from the fact that in former days, when the Court resided at Kyōto, the dialect of that place was naturally esteemed above the vernacular of Eastern Japan.

* See p. 19—20.

- ¶ 239. In the case of stems ending in *s*, the change of *s* into *sh* in the indefinite form is caused by the inability of the modern Japanese to sound an *s* before the vowel *i*. Originally *nashi* was probably *nasi*.

The changes in the *t* series have their origin in a similar modern inability to pronounce that consonant before the vowels *i* and *u*. It is probable that, some centuries ago, people consistently said, for instance,

PRESENT. INDEF. FORM. CONDIT. BASE. NEG. BASE.

matu, *mati*, *mate*, *mata*, "to wait;"

and the conditional and negative bases still retain the pronunciation which theoretical unity postulates, while the other two bases, *matu* and *mati*, have slid respectively into *matsu* and *machi*. All that we know for certain on this point is that the modern pronunciation was already established at the beginning of the seventeenth century, from which time the first Jesuit works on the language date.

The insertion of a *w* in the negative base of verbs ending in vowel stems (*shimawa*, *iwa*, *omowa*, *nuwa*) has its origin in a curious phonetic change which took place many centuries ago. Originally the stem of all such verbs ended in an *f*, thus :

PRESENT. INDEF. FORM. CONDIT. BASE. NEG. BASE.

shimafu *shimafi* *shimafe* *shimafa* ;

but, according to a rule which permeates the whole vocabulary of the modern language, the *f* has been dropped before *u*, *i*, and *e*, and has been converted into a *w* before *a*.

ANALYSIS OF THE FORMATION OF THE VARIOUS MOODS
AND TENSES IN THE REGULAR VERBS.

- ¶ 240. **Certain Present or Future** (the 1st. base): to the stem add *u* for the 1st. conjugation, *eru* for the 2nd., and *iru* for the 3rd. The origin of these terminations is unknown.
- ¶ 241. **Indefinite Form** (the 2nd. base): to the stem add *i* for the 1st. and 3rd. conjugations, and *e* for the 2nd. The origin of these terminations is unknown.
- ¶ 242. **Desiderative Adjective**: to the indefinite form add *tai*. *Tai* is an adjective originally identical with *itai*, "painful," and is capable of conjugation like other adjectives, according to the paradigm given on pp. 112—114, thus: *okitaku*, *okitō gozaimasū*, *okitakereba*, *okitaku nai*, etc.
- ¶ 243. **Adjective of Probability**: to the indefinite form add *sō na* (see p. 121).
- ¶ 244. **Polite Certain Present or Future**: to the indefinite form add *masū*, which can itself be conjugated through most of the moods and tenses, thus: *okimashita*, *okimashō*, etc. (see p. 144).
- ¶ 245. **Gerund** (by some called the Past Participle): to the indefinite form add *te*, observing the rules of phonetic change in the 1st. conjugation (see p. 146). *Te* is supposed by the native grammarians to be a fragment of the verb *hateru*, "to finish." If this view is correct, *oite* for instance literally means "having finished putting," or "finishing putting." The next six tenses in the paradigm are all obtained by agglutinating other suffixes to the *te* of this one.
- ¶ 246. **Gerund Emphasised**: to the indefinite form add *cha*, observing the rules of phonetic change in the 1st. con-

jugation (see p. 146). *Cha* is a corruption of *te wa*, which latter original form is still mostly preferred by cultured speakers. *Wa* is the postposition treated of in pp. 74 *et seq.*

- ¶ 247. **Certain Past:** to the indefinite form add *ta*, observing the rules of phonetic change in the 1st. conjugation (see p. 146). *Ta* is a corruption of the Classical past *tari*, itself derived from *te ari* (*ari* is the Classical "conclusive present" of *aru*, "to be.") *Oita* therefore etymologically means "am having finished putting."
- ¶ 248. **Probable Past:** to the indefinite form add *tarō*, observing the rules of phonetic change in the 1st conjugation (see p. 146). *Tarō* stands for *te arō*, lit. "probably shall be having finished."
- ¶ 249. **Conditional Past:** to the indefinite form add *taraba* or *tara*, observing the rules of phonetic change in the 1st. conjugation (see p. 146). *Taraba* stands for *te araba*, lit. "if am having finished," *araba* being a Classical form, the so-called "hypothetical mood" of *aru*, "to be."
- ¶ 250. **Concessive Past:** to the indefinite form add *taredomo* or *taredo*, observing the rules of phonetic change in the 1st. conjugation (see p. 146). *Taredomo* stands for *te aredomo*, lit. "though am having finished." *Aredomo*, the concessive present of *aru*, "to be," is itself compounded of the conditional base *are* and the postpositions *to* and *mo*.
- ¶ 251. **Frequentative Form:** to the indefinite form add *tari*, observing the rules of phonetic change in the 1st. conjugation (see p. 146). *Tari* would seem to stand for *te ari*, in which case its original meaning is the same as that of the past indicative tense.
- ¶ 252. **Conditional Base** (the 3rd. base): to the stem add *e* for the 1st. conjugation, *ere* for the 2nd., and *ire* for the 3rd. The origin of these terminations is unknown.

¶ 253. **Imperative**: in the 1st. conjugation it is identical with the conditional base; in the 2nd. and 3rd. conjugations it is formed by adding to the indefinite form the syllable *ro*, which seems to be a corruption of *yo*, an exclamation resembling our word “Oh!”

N. B. A familiar imperative, often used by members of the same household in addressing each other, is obtained by adding *na* to the indefinite form, as *yobi-na*, “call!” *shi-na*, “do!”. It is uncertain whether this *na* is simply an interjection or a corruption of the word *nasai*, “please.” The former view is, however, the more probable.

¶ 254. **Conditional Present**: to the conditional base add *ba*, which is an irregularly *nigori*'ed form of the postposition *wa*.

¶ 255. **Concessive Present**: to the conditional base add *domo*. *Do* is the *nigori*'ed form of the postposition *to*, and *mo* is also one of the postpositions.

¶ 256. **Negative Base** (the 4th base): in the 1st. conjugation add *a* to the stem; in the 2nd. and 3rd. conjugations the negative base is identical with the indefinite form.

¶ 257. **Probable Present or Future**: in the 1st. conjugation add *u* to the negative base, and then contract the diphthong *au* thus obtained into *ō*. The termination *u* is a corruption of the unexplained Classical *n*. The steps of the process therefore are *okan* (the Classical Probable Present or Future of *oku*), *okau*, *okō*. In the 2nd. and 3rd. conjugations the Classical dialect also simply adds *n*, thus: *taben*, “I shall probably eat;” *ochin*, “I shall probably fall.” Some of the Colloquial dialects of the Western provinces vocalise this *n* exactly as in the 1st. conjugation, and say *taben*, *ochiu*. The Tōkyō forms in

yō, as *tabeyō*, *ochiyō*, are built on a false analogy suggested by the *ō* sound of the future in the 1st. conjugation.

- ¶ 258. **Negative Imperative:** to the present indicative add *na*, which is probably a fragment of *nakare*, the classical imperative of the "negative adjective *nai*" (*nakare*=*naku*¹ *are*², be² not¹).
- ¶ 259. **Negative Probable Present or Future:** in the 1st. conjugation add *mai* to the present indicative, in the 2nd. and 3rd. conjugations add it to the negative base. *Mai* is a corruption of *majiki*, *majiku*, a Classical adjective expressing doubt or prohibition. In the Colloquial it has ceased to be conjugated.
- ¶ 260. **Negative Certain Present or Future:** to the negative base add *n*, which here and throughout the negative tenses is probably a corruption of the Classical negative particle *ani*, which exists likewise in Korean. The *n* should properly be followed by short *ũ*, but this letter is now generally omitted in pronunciation.
- ¶ 261. **Negative Certain Past:** to the negative base add *nanda*, a termination of unknown origin.
- ¶ 262. **Negative Probable Past:** to the negative base add *nandarō*, formed from the negative past indicative on the model of the same tense of the positive voice.
- ¶ 263. **Negative Frequentative Form:** to the negative base add *nandari*, formed from the negative past indicative on the model of the same tense of the positive voice.
- ¶ 264. **Negative Conditional Present:** to the negative base add *neba*. *Ne* is really a sort of negative conditional base formed on the analogy of the conditional base of the positive voice, and *ba* is the postposition *wa* with the *nigori*.

- ¶ 265. **Negative Concessive Present:** to the negative base add *nedomo* or *nedo*. For *ne* see preceding paragraph. *To* and *mo* are postpositions.
- ¶ 266. **Negative Gerund:** to the negative base add *zu*, a termination of doubtful signification. The postposition *ni* is often added to this form without affecting its signification, as *tabezu ni* for *tabezu*, "not eating," "without eating."
- ¶ 267. **Second Form of the Negative Voice:** to the negative base add the "negative adjective *nai*," (see p. 115) in one or other of its conjugational forms.

N. B. To avoid tedious repetition, we leave the student to analyse for himself on the above model the conjugation of adjectives given on p. 114.

IRREGULAR VERBS.

- ¶ 268. Japanese has but few irregular verbs, and the irregularities even of these few are but slight. We have already given paradigms of the three chief ones, viz. *kuru*, "to come" (p. 142); *suru*, "to do" (p. 143); and *masũ* (p. 144), which formerly meant "to be," but which is now used only as a termination which may be added to the indefinite form of any verb. There is thus obtained a secondary conjugation, which is more polite than the ordinary conjugation and which is therefore in particularly frequent use. The plain verb without *masũ* is apt to sound curt, especially at the end of a sentence. Instead of giving *masũ* alone, the paradigm shows it attached to the verb *nasaru*, "to deign to do" (for *nasaru* see also below, ¶ 270).
- ¶ 269. The other slightly irregular verbs are as follows:—*Aru*, "to be," when combined with the postposition *de*,

loses its final syllable, making *da* instead of *daru*. Its negative voice is not used, being replaced by the "negative adjective" *nai*. The improbable present or future *arumai* alone remains, used concurrently with *nakarō*.

- ¶ 270. *Gozaru*, "to be," generally drops the *r* of its last syllable when *masū* is suffixed; thus *gozaimasū* instead of *gozarimasū*. The same is the case with the polite verbs *irassharu* "to go," "to come;" *kudasaru*, "to condescend," and *nasaru*, "to deign to do." These latter verbs also use the forms thus obtained, viz. *irasshai*, *kudasai*, and *nasai*, as imperatives. *Kureru* "to give," 2nd conj., follows their example, having the imperative *kurei* for *kurero*. Moreover *irassharu*, *kudasaru* and *nasaru* may drop the letter *a* of the termination *aru* in the gerund and in the six following tenses, thus: *irasshite* for *irasshatte*, *kudasttarō* for *kudasattarō*, *nasttara* for *nasattara*. In familiar conversation *gozaimasū* is often shorn of all its middle letters, and pronounced *gasū* or *gesū*. Similarly *gozaimashita* becomes *gashita*, etc. When the particle *de* precedes it, *gozaimasū* is apt to lose its initial letter as well, *de gozaimasū* becoming *desū*, *de gozaimashita* becoming *deshita*, etc.

- ¶ 271. *Iku*, "to go," instead of the Gerund *iite*, the Emphasised Gerund *iicha*, etc., which would be required by the rule for verbs of the first conjugation with stem ending in *k* (see p. 146), has the following irregular forms:

Gerund	<i>itte</i> ,	having gone, going.
Emphatic Gerund	<i>itcha</i> ,	having gone, going.
Certain Past	<i>itta</i> ,	I went.
Probable Past	<i>ittarō</i> ,	I probably went.
Condit. Past	<i>ittara(ba)</i> ,	If I had gone.
Concess. Past	<i>ittaredo(mo)</i> ,	though I went.
Frequent. Form	<i>ittari</i> ,	sometimes going.

These irregular forms of *iku* coincide with the regular forms of the same tenses of the verb *iu*, "to say." Otherwise the verb *iku* is conjugated regularly.

- ¶ 272. *Shinuru*, "to die," is conjugated regularly through most of the moods and tenses, as if it were *shinu* (stem *shin*), and belonged to the first conjugation. But the addition of the syllable *ru* makes its certain present *shinuru* and also the negative imperative *shinuru-na* irregular. It has moreover inherited from the Classical Language a conditional base *shinure*, which occasionally replaces the regular *shine*. Altogether it is a sort of hybrid between the first conjugation and the third.

REMARKS ON THE USE OF SOME OF THE MOODS AND TENSES.

- ¶ 273. *Indicative Present, Future and Certain Past.*—The Japanese verb does not, like ours, clearly distinguish present from future time. It has one form serving to denote any certain action or state, whether present, future or habitual, and another serving to denote any merely probable action or state, whether present or future. It is the question of certainty or uncertainty that forms the criterion, not the question of time. Still, as future actions and events are, in the nature of things, more often uncertain than present actions and events, the form denoting certainty is applied in a majority of cases to present time, while the form denoting mere probability is applied in a majority of cases to future time. It is this which has led most writers on Japanese grammar to term the former the present tense and the latter the future tense. But such a terminology is really incorrect, and it has been the cause

of much mutual misunderstanding between Europeans and natives.

Bara wa, ii hana da. { The rose is a beauti-
Rose as-for, good flower is { ful flower.

Doko ni sunde irassharu? { Where are you
Where in dwelling deign? { living?

Kimasu ka? (certainty) Will he come?

Kimashō ka? (mere probability) { Is he likely to come?
Do you think he will
come?

Yiki kimasu. (certainty) { He will come im-
mediately.

Kimashō. }
Kimasu deshō. } (mere probability) { He will probably
come.

Kimasūmai. (probability of a negation) { I don't think he will
come.

Yuki ga furimasu. { It snows; it is
Snow (nom.) falls { snowing.
It will certainly
snow.

Yuki ga furimashō. { It will probably
snow.

Myōnichi shuttatsu shimasu. { I (shall) start to-
To-morrow start do { morrow.

Myōnichi shuttatsu shimashō. { I think of starting
to-morrow.

Kaze wo hiita kara, { As I have
Wind (accus.) have-drawn because, { caught cold, I
yu wo yoshimashō. { think I won't
hot-water (accus.) will-probably-forbear { take a bath
to-day.

In this last case there is little difference in English between "I think I won't" and plain "I won't." The former is less abrupt; that is all. Similarly in Japanese, where consequently the merely probable present or future

tense sometimes comes in a roundabout way to correspond exactly to our real future. Thus:

<p><i>Isoide</i> <i>ikō.</i> Having-hastened, will-probably-go (or more politely <i>ikimashō</i>)</p>	{	<p>I will go quickly, or I will make haste and go.</p>
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But it would do equally well to use the present, and to say *Isoide ikimasū*.

The essence of the probable present or future in Japanese being uncertainty with a strong tinge of probability, this tense is often used to express a guess, such as English idiom generally conveys by means of the word "must," thus:

<p><i>Sazo</i> <i>go</i> <i>fujiyū</i> Indeed angust inconvenience <i>de</i> <i>gozaimashō.</i> will-probably-be</p>	{	<p>You must find it very inconvenient.</p>
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N. B. Needless to say that this idiom cannot be used to express the very different "must" denoting necessity. The "must" of necessity is rendered by a double negative, thus:

<p><i>Harawanakereba</i> <i>narimasen.</i> If-pay-not, won't do</p>	{	<p>It won't do not to pay, i.e. You must pay.</p>
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Englishmen knowing a little Japanese are apt to use this double negative too freely, because in English we are in the habit of scattering *must*'s broadcast, even where there is no real necessity at all, as, when rising to say goodbye, we say "I am afraid I must be going." A Japanese would say *Mō o itoma itashimasū*, lit. "Already I will do honourable leave."

- ¶ 274. The Japanese past tense is sometimes used where English idiom would prefer the present, thus: *Arimashita* (lit. "has been"), "Here it is!" said when one finds something which had been lost; *Wakarimashita*, "I have understood," i.e. "I understand;" *Gozen ga dekimashita* (lit. "Dinner has come out"), "Dinner is ready;" *Nodo ga kawakimashita* (lit. "throat has dried"), "My throat

is dry," i.e. "I am thirsty." Contrariwise the Japanese often use the present, especially the present of the negative, where strict logic demands the past, thus :

<i>Watakushi wa Amerika</i>	} While I was in America.
<i>Me as-for, America</i>	
<i>ni oru aida.</i>	
<i>in dwell while</i>	

<i>Narawanai kara, dekima-</i>	} I can't do it, because I haven't learnt how.
<i>Learn-not because, can-</i>	
<i>sen.</i>	
<i>not</i>	

¶ 275. In such an example as the following, the Japanese may seem illogical in using the past tense. But the English are equally illogical in using the present, seeing that the time referred to is future :

<i>Shitaku no dekita</i>	} Let me know when everything is ready. (Said to an inferior.)
<i>Preparation's have-come-out</i>	
<i>toki, shirashite o</i>	
<i>time, informing honourably</i>	
<i>kun nasai.</i>	
<i>give condescend</i>	

In the following example (and many similar might be quoted) the two languages play still more strangely at cross purposes, English using the past where Japanese has the future, and the present infinitive where Japanese has the past :

<i>Kō shita hō ga</i>	} You had probably better do it in this way, <i>or</i> I think you ought to do it like this.
<i>Thus have-done side (nom.)</i>	
<i>yokarō.</i>	
<i>will-probably-be-good</i>	

N. B. Observe the phrase ...*hō ga yoi* equivalent to our "should," "ought," "had better."

¶ 276. Notwithstanding such cases as those hitherto exemplified, the use of the present and past mostly gives no trouble, thus :

<i>Tsune ni iu koto desū ka?</i>	} Is it a thing people generally say?
<i>Generally say thing is ?</i>	

Ano hitō wa ki-yō da
That person as-for, handy is
 kara, nan de mo
because, anything-whatever
 shimasū.
does

He is so handy, he
 can do anything.

(Be careful to pronounce *ki-yō* as
 two syllables. *Kyō*, as one syllable,
 means "to-day.")

Uchi no shafu wa,
House's jinrikisha-man as-for,
 ashi wo itamemashita
foot (accus.) has-hurt (trans.)
 kara, kawari no otoko wo
because, exchange's man (accus.)
 yonde mairimashita.
having-called have-come

As the house *jinriki-*
sha-man has hurt his
 foot, I have called an-
 other instead.

Senkoku kiki ni yatta
Former-hour hear to sent
 ga,— mada henji ga
whereas, still answer (nom.)
 gozaimasen.
is-not

I sent to enquire a lit-
 tle while ago; but there
 is no answer yet.

- ¶ 277. The certain present and certain past followed by the word *koto*, "thing," "act," "fact," to some extent replace the infinitive, a mood for which the Japanese language lacks a special form. Thus *oku koto*, "to put" in general; *oita koto*, "to have put" in the past:—

Mabushikute, miru koto
Being-dazzling, to-see
 ga dekimasen.
 (nom.) **comes-not-out**

The light is so daz-
 zling, that I can't see.

Mita koto ga nai.
To-have-seen (nom.) is-not

I have never seen it.

- ¶ 278. *Indefinite Form, Gerund and Emphasised Gerund.*—The indefinite form of Japanese verbs is a form to which there is nothing that exactly corresponds in our Western tongues. It is by itself of no tense and mood, but may denote any tense or mood according to the context. The rule regarding its use in the Written Language is as follows:—

When several clauses are coördinated, that is to say, follow each other and express the same tense or mood,

then only the verb or adjective of the last of such coördinated clauses takes the termination that indicates the tense or mood intended by the speaker, the verbs or adjectives of all the foregoing clauses being put in the indefinite form. One thus has to wait till the end of the last clause before one can tell whether the speaker or writer intends to refer to the past, present or future, to the indicative, conditional, imperative, etc. The final verb, so to speak, focuses and clinches all that went before. Thus the Shintō theologian Hirata, when insisting on the incrutableness of the divine nature, says:

Kami no mi ue
God's august surface
wa, midari ni hakari-
as-for, rashly calculate-
iūbe-ki mono de wa nai.
say-should thing is-not.
Tada sono tattoki
Simply their honourableness
wo tattobi, kashikoki
(accus.) to-honour, carefulness
wo kashikomi, osoru-
(accus.) to-reverence, fear-
beki wo osoreru
should-fulness (accus.) to-fear
hoka nashi.
besides is-not

As for the nature of the Gods, it is not a thing which men should rashly speculate and talk about. There is nothing else for us to do but to honour their greatness, to reverence their majesty, and to fear their power.

In this passage *tattobi* and *kashikomi*, the indefinite forms of the verbs *tattobu* and *kashikomu*, must be rendered by our infinitive mood, because they are coördinated with *osoreru*, which is in the present tense here corresponding to what we term the infinitive. Note also the use of the bookish forms in *ki* (see pp. 108—109) of the attributive adjectives *tattoki* and *kashikoki* (for *tattoi* and *kashikoi*), here, as generally in the higher style, employed instead of the abstract substantives in *sa*,—such as *tattosa*, *kashikosa*.

- ¶ 279. In the negative voice, the place of the indefinite form is supplied by the negative gerund, thus :

<p><i>Sekai no kuni-guni no</i> World 's countries 's <i>uchi ni wa, sōmoku</i> middle in, herbs-trees <i>mo haezu, jimbutsu</i> also grow-not, human-beings <i>mo nai tokoro ga</i> also exist-not places (nom.) <i>arimasū.</i> are</p>	}	<p>Among the various countries in the world, there are some where no plants nor trees grow, and where no human beings live.</p> <p>(N. B. <i>Haezu</i> is the negative gerund of <i>haeru</i>, "to sprout," correlated with the negative present of the adjective <i>nai</i>.)</p>
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- ¶ 280. In the Book Language, the foregoing rule concerning the use of the indefinite form is exemplified at every turn. It is also followed pretty frequently in set speeches, and sometimes even in the ordinary conversation of careful and cultured speakers. Foreign students must, therefore, not fail to make themselves acquainted with it. At the same time, it must be admitted that the familiar and lower styles of Colloquial almost completely disregard it. Sometimes it is replaced, as in European languages, by two or more clauses in the same tense. But more frequently the indefinite form gives way to the gerund, so that, for instance, the last example but one, if made genuinely conversational, would run thus :

Kami no koto wa, midari ni suiryō wa
God 's matters as-for, rashly speculation as-for
dekimasen. Tada sono tattoi tokoro wo tattonde,
cannot. Simply their honourable place (accus.) honouring,
sono uya-uyashii tokoro wo uyamatte, sono osoreru
their awe-inspiring place (accus.) reverencing, their fears
tokoro wo osoreru yori hoka wa nai.
place (accus.) to-fear than besides as-for, is-not

N. B. Notice the word *tokoro*, "place," used to express an abstract quality.

¶ 281. Hardly a sentence,—especially a sentence of any length,—can be uttered without the gerund being thus used. Take, for instance, the following :

<i>Haya-tsūke-gi</i>	<i>wo</i>	{	Bring some matches. (<i>More lit.</i> Having carried matches, come.)
Quick-strike-wood	(<i>accus.</i>)		
<i>motte</i>	<i>koi.</i>		
having-carried come			

<i>Kikashite</i>	<i>kudasai.</i>	Please tell me.
Causing-to-hear condescend		

<i>Uchi ni ite, hon de mo</i>	{	I think I will stay at home and read. (<i>More lit.</i> Staying at home, I shall probably be looking at books.)	
House in being, books even			
<i>mite</i>			<i>orimashō.</i>
looking-at will-probably-be			

<i>Kaeri-gake ni kwankōba</i>	{	On my way home, I looked in at the bazaar and made a few purchases. (<i>More lit.</i> Having looked in at the bazaar, and having made some purchases, I have come home again.)
Returning-while in, bazaar		
<i>ye yotte, sūkoshi kai-</i>		
at stopping, a-little pur-		
<i>mono shite kima-</i>		
chases having-done, (I)have-		
<i>shita.</i>		
come		

<i>Kinō hiru-gozen wo</i>	{	I went out yesterday after luncheon, went to see some wrestling, and was away half the day. (<i>More lit.</i> Having eaten luncheon, having gone out, then having looked at wrestling, having played half the day, I have come.)
Yesterday midday-meal		
<i>tabete, uchi wo</i>		
having-eaten, house		
<i>demashite, sore kara</i>		
having-gone-out, that from		
<i>sumō wo mite,</i>		
wrestling		
<i>(accus.) having-seen,</i>		
<i>han-nichi asunde ki-</i>		
half-day having-played		
<i>mashita.</i>		
have-come		

¶ 282. Sometimes the gerund expresses instrumentality rather than coördination, thus :

<i>Susugi-sentaku</i>	<i>wo</i>	{	She gains her livelihood by washing clothes.
Rinse-washing	(<i>accus.</i>)		
<i>shite, kurashi wo tsūke-</i>			
by-doing, livelihood	(<i>accus.</i>)		
put-			
<i>te orimasū.</i>			
ting is			

¶ 283. The gerund of adjectives occurs most frequently in phrases where English idiom employs the word “so;” for instance:

<i>Kurakute</i>	<i>miemasen.</i>	{	It is so dark, I can't see.
Being-dark,	cannot-see		

<i>Itakute</i>	<i>shiyō</i>	<i>ga</i>	{	It is so painful, I don't know what to do, or It is awfully painful. (Conf. p. 132.)
Being-painful,	way-to-do	(nom.)		
<i>nai.</i>				
isn't				

Occasionally the gerund of verbs is employed in the same manner, to help to express the meaning conveyed by our word “so,” thus:

<i>Ashi</i>	<i>ga</i>	<i>hiete</i>	{	My feet are so cold, I don't know what to do.
Feet	(nom.)	being-cold,		
<i>tamaranai.</i>				
cannot-endure				

¶ 284. The Emphasised Gerunds *oicha*, *tabecha*, *ochicha*, *shicha* are somewhat vulgar, or at least familiar, and cultured speakers still prefer the uncontracted forms *oite wa*, *tabete wa*, *ochite wa*, etc. :—

<i>Necha</i>	<i>inai.</i>	{	Oh! no; he is not asleep.
Sleeping-indeed	isn't		

<i>Matcha</i>	<i>oraremasen.</i>	{	I <i>can't</i> wait.
Waiting-indeed	cannot-be		

<i>Sō shicha komarimasū.</i>	{	Annoyance will be caused if you do that.
So doing-indeed, (one)-is-troubled		

<i>Sō shicha ikemasen.</i>	{	It won't do for you to do that, or You mustn't do that.
So doing can't-go		

<i>Kō shinakucha narimasen.</i>	{	It won't do not to do this, i.e. You must do this.
This not-doing, won't-become		

<i>Ki wo otoshite wa</i>	{	You mustn't let your spirits droop.
Spirit (accus.) letting-drop as for,		
<i>ikemasen.</i>		
can't-go		

These last examples illustrate what has already been said on p. 157 concerning the rendering of our word "must" by a double negative in Japanese, and of "must not" by a single negative.

- ¶ 285. *Desiderative Adjective and Adjective of Probability*.—The use of these forms may be best understood from a few examples :

<i>Mitai</i>	<i>mono.</i>	{	Something I should like to see.
<i>Want-to-see</i>	<i>thing</i>		

<i>Mitaku</i>	<i>nai</i>	<i>mono.</i>	{	Something I don't want to see.
<i>Want-to-see</i>	<i>am-not</i>	<i>thing</i>		

<i>Chotto</i>	<i>negaitō</i>	<i>gozaimasū.</i>	{	I want to ask you a slight favour.
<i>Little</i>	<i>want-to-beg</i>	<i>am</i>		

<i>Arisō na</i>	<i>koto.</i>	{	Something which is likely to happen.
<i>Likely-to-be</i>	<i>fact</i>		

<i>Arisō</i>	<i>mo</i>	<i>nai</i>	<i>koto.</i>	{	Something which isn't likely to hap- pen.
<i>Likely-to-be</i>	<i>also</i>	<i>isn't</i>	<i>fact</i>		

<i>Ame ga</i>	<i>agarisō</i>	<i>desū.</i>	{	It looks as if the rain would clear off.
<i>Rain (nom.)</i>	<i>likely-to-clear</i>	<i>is</i>		

<i>Oishisō</i>	<i>desū.</i>	{	It looks good.
<i>Likely-to-be-nice</i>	<i>is</i>		

(from the adject-
tive *oishii*,
"good to
eat.")

- ¶ 286. Besides this "adjective of probability" obtained by agglutinating *sō* to the indefinite form, there is an idiom formed by using *sō* after the present or past indicative. *Sō*, which is best written as a separate word, then signifies "it would seem that," "they say that" :—

<i>O</i>	<i>ide ni naru</i>	<i>sō</i>	{	It would seem that he is coming.
<i>Honourable exit</i>	<i>to becomes appearance</i>			
<i>desū.</i>				

is

<i>Ano</i>	<i>yado-ya</i>	<i>wa, yaketa</i>	} They say that		
That	hotel	as-for, has-burnt		} that hotel has	
<i>sō</i>	<i>desū.</i>				} burnt down.
appearance	is				

<i>Taisō ni</i>	<i>ii</i>	<i>sō desū.</i>	} It is said to be
Greatly	good	appearance is	

¶ 187. 4. *Conditonal Present and Past*—These tenses have a somewhat peculiar history. In the Classical form of the language there is what is called a hypothetical present and past, besides the conditional present and past, thus :

Condit. Pres. *okeba*, when I put ; *tabureba*, when I eat.

„ Past. *okitareba*, when I had put ; *tabetareba*,
when I had eaten. (*N. B.* In some cases “as” is a better
translation than “then.”)

Hypoth. Pres. *okaba*, if I put ; *tabeba*, if I eat.

„ Past. *okitaraba*, if I had put ; *tabetaraba*, if I
had eaten.

The Hypothetical Present, it will be noticed, was formed by suffixing *ba* to the negative base. All four forms may still be met with in the so-called Colloquial of certain books. But in actual Colloquial practice the distinction between hypothetical and conditional has been given up, and the sense of “when” is expressed by a periphrasis with the word *toki*, lit. “time,” as : *kuru toki*, “when he comes.” The curious thing is that what have survived are the present tense of the old conditional mood and the past tense of the old hypothetical. The single Colloquial mood thus formed from the halves of the two Classical moods might perhaps better be termed the hypothetical, as it has the sense of “if.....” But we have preferred the name of conditional, as being more familiar to

European ears, and as having the authority of Mr. Satow's "*Kuaiwa Hen.*" The only present tense hypothetical forms that have remained in common use are *iwaba*, from *iu*, "to say," which is employed in the sense of "so to say," and *naraba*, from *naru*, a Classical verb meaning "to be," and not to be confounded with the *naru* which means "to become." *Naraba* therefore properly signifies "if it be;" but, when employed as an auxiliary attached to other verbs, it comes to mean no more than "if." Thus *iku naraba* is "if I go." *Naraba* is often clipped of its last syllable:—

<i>Areba,</i>	<i>yō</i>	<i>gozaimasū.</i>	} I fear there are none, more lit. It would be good if there were any.
<i>If there is,</i>	<i>good</i>	<i>is</i>	

N. B. Observe this curious way of expressing the idea which we render by the verb "to fear." *Osoreru*, the proper word for "to fear," is scarcely ever used.

<i>Dekitara(ba),</i>	<i>motte</i>	} Please bring it with you, if it is ready.
<i>If has-come-out,</i>	<i>carrying</i>	
<i>kite kudasai.</i>		
<i>coming condescend</i>		

<i>O</i>	<i>iriyō naraba,</i>	} Please take it, if you require it.
<i>Honourably requisite if-is,</i>		
<i>o mochi nasai.</i>		
<i>honourably taking deign</i>		

<i>Aite iru nara,</i>	<i>kashite</i>	} If you have no use for it at present, please lend it to me.
<i>Open is if,</i>	<i>lending</i>	
<i>kudasai.</i>		
<i>condescend</i>		

¶ 288. 5. *Concessive Present and Past*—The termination of these forms corresponds most nearly to our word "though," but is generally best rendered in practice by prefixing "but" to the following clause. The orthodox

concessive forms given in the paradigms are not often heard in actual practice, being mostly replaced by the word *keredo*(*mo*), "though," itself of verbal origin, added to the present or past indicative, thus :

<i>Iya da keredo, shi-kata</i>	}	It is distasteful to me, but I can't help myself.
Distasteful is though, way-to-do		
<i>ga nai.</i>		
(nom.) isn't (familiar)		

<i>Ii keredo, ne ga takai.</i>	}	The article is a good one, but it is too dear.
Good though, price (nom.) (is) high		
(familiar)		

<i>Sagashita keredomo, shi-</i>	}	I have looked for it, but cannot find it.
Sought though, can-		
<i>remasen.</i>		
not-know		

289. A well-marked shade of meaning distinguishes the concessive mood proper from expressions closely resembling it in.....*te mo*, *de mo* and *to mo*. Thus *attaredo* or *atta keredo* signifies "though there was," "though there has been," whereas *atta*¹ *to*² *itte*³ *mo*⁴ (lit. "even⁴ saying³ that² there was¹") signifies "though there may (or might) have been." The former states a fact, the latter a supposition :—

<i>Karinakute mo tarimasu.</i>	}	I have enough, without borrowing any more.
<i>Karinai de mo tarimasu.</i>		
Borrowing-not even, suffices		

<i>Miru mo iya desu.</i>	}	I can't bear even to see it.
Seeing even disagreeable is		
or <i>Miru no mo iya desu.</i>		

<i>Iku to mo, yosu to mo,</i>	}	Suit yourself please, whether it be to go or to stay.
Go whether, abstain whether,		
<i>go tsugō shidai ni</i>		
angust convenience according to		
<i>nasai.</i>		
deign		

<i>Iwanakute mo shitteru.</i>	}	I know it without your telling me.
Saying-not even, knowing-am		

N. B. *Shitteru* stands for *shitte iru*.

<i>Utchate</i>	<i>mo</i>	<i>yoroshii.</i>	} There will be no harm done, even if you throw it away, <i>i.e.</i> You may throw it away.
Throwing-away even,	(<i>is</i>)	good	

<i>Sonna ni</i>	<i>yoku</i>	<i>nakute</i>	} You need not use such a good one.
Thus	good	not-being	
<i>mo yoroshii.</i>			
even, (is) good			

N. B. These examples suggest the manner in which some of our idioms with "may," "need" and "without" are to be rendered in Japanese.

- ¶ 290. 6. *Frequentative Form*.—Frequentatives are almost always used in pairs, and the second is generally followed by the verb *suru*, "to do." The fundamental signification of this tense is that the action of the verb is occasional; but the English translation must vary according to circumstances:—

<i>Kitari</i>	<i>konakattari</i>	} Sometimes he comes, and some- times he doesn't.
Sometimes-coming	sometimes-not-coming	
<i>shimasu.</i>		
does		

<i>Naitari</i>	<i>warattari,</i>	} There is a great scene going on,— tears and laughter turn and turn about.
Sometimes-crying	sometimes-laughing,	
<i>ō-sawagi desu.</i>		
great-hubbub (it) is		

<i>Kagen</i>	<i>ga</i>	<i>warukute,</i>	} I feel so unwell, I divide my time between getting up and lying down again.
Bodily-state	(<i>nom.</i>)	being-bad,	
<i>netari</i>		<i>okitari</i>	
sometimes-lying-down	sometimes-getting up		
<i>shite orimasu.</i>			
doing am			

- ¶ 291. 7. *The Imperative* sounds rude, and is therefore rarely employed except in the case of a few honorific verbs, an honorific equivalent being mostly preferred even when addressing an inferior, as will be explained in

¶ 408-409. It is to those paragraphs that the student should devote his attention.

AUXILIARY VERBS.

¶ 292. Properly speaking, several of the suffixes helping to form the moods and tenses are auxiliary verbs which were once independent, some of which are indeed still independent in other positions. Thus, when we use the common phrase *yoku nemashita*, "I have slept well," the polite suffix *mashi* originally meant "to be," and the past termination *ta* (for *te aru*) means "am having finished," as explained on p. 134; so that the whole word *nemashita*, resolved into its constituent parts, signifies "am having finished being asleep." Many verbal stems, too, have been built up by means of the verbs *aru*, "to be," and *eru*, "to get," as :

atsumaru, "to be collected ;" *atsumeru*, "to collect ;"
suwaru, "to squat ;" *sueru*, "to set."

¶ 293. More modern, and still felt to be separate independent words, are the following auxiliaries :

Aru, "to be," which is occasionally construed with the gerund, thus :

<p><i>Muzukashiku kaite aru kara,</i> Difficultly writing is because, <i>watakushi-domo ni wa yomemasen.</i> the-likes-of-me to as-for, is-unreadable</p>	{	<p>It is written in too difficult a hand for me to be able to read it.</p>
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N. B. Carefully observe the active idiom *kaite aru*, "is writing," used to express the passive idea "is written." "Is writing," would be rendered by *kaite iru* or *kaite oru*, as explained in ¶ 294.

The more frequent use of *aru* as an auxiliary is to form compound equivalents for the probable present or future, and for several of the tenses of the negative voice, thus :

Kuru de arō or *kuru darō*, for *koyō*, "will probably come."

Konai de atta or *konai datta*, for *konakatta*, "did not come."

Konai de attarō or *konai dattarō*, for *konakattarō*, "has probably not come."

For *darō*, *datta*, etc., may be substituted their polite equivalents *deshō*, *deshita*, etc., already explained on pp. 144 and 154, thus: *kuru deshō*, *konai deshita*, *konai deshitarō*. Notice that the compound future expresses a somewhat stronger shade of doubt than the simple future.

¶ 294. *Iru* and *oru*, "to be," construed with the gerund, form continuative tenses corresponding to such English expressions as "I am reading," "I was writing," "I shall be working," etc., thus :

Nani wo shite imasū? What is he doing?
What (accus.) doing is?

Mada nete orimasū. He is still sleeping.
Still sleeping is

Necha imasūmai. { He is not likely to be
Sleeping-as-for, probably-is-not *sleeping.* (emphatic gerund.)

Kesa kara kumotte { It had been clouding
This morning since, clouding over (or cloudy) since
orimashita ga,—tōtō ame { the morning, and now
had-been whereas, finally rain at last it has come on
ni natte kimashita. { to rain.
to having-become has come

Kite orimasū. { He is having come,
Having-come is { i.e. He has come.

<i>Ei no ichi-ri to, Nihon</i> England's one-mile and, Japan <i>no ichi-ri to, dochira ga</i> 's one-mile and, which (nom.) <i>nobite imashō?</i> extending probably-is?	}	Which do you think is the longer, an English mile or a Japanese <i>ri</i> ?
--	---	---

In such an instance as the last but one, the simple past *kimashita* would be less clear; for it might only mean that the man *had* come and had gone away again, whereas *kite orimasū* can only mean that he has come and is still there.

Sometimes we must translate such sentences by the English passive, Japanese idiom almost invariably preferring the active or neuter, thus:

<i>Mada dekite imasen</i> Still eventuating is-not <i>ka?</i> ?	}	Isn't it done yet?
<i>Furoshiki ni tsutsunde</i> Cloth-wrapper in having-wrapped <i>orimasū.</i> is	{	It is wrapped up in a cloth, <i>more lit.</i> (Some one) is having wrapped it up in a cloth.

Very often the word *iru*, "to be," loses its initial *i* after the gerund, and we hear *neteru* for *nete iru*, "is sleeping;" *kaiteru*, for *kaite iru*, "is written" (lit. "is writing"), etc. This is a good example of the tendency of the Japanese language to turn independent words into agglutinated suffixes.

295. *Kuru*, "to come," construed with the gerund, forms what grammarians of certain other Eastern Asiatic tongues have termed "illative" tenses,—“illative” because they superadd to the main idea the subsidiary idea of *motion towards* the speaker or the person addressed, thus:

Kippu wo katte
Ticket (accus.) **having-bought** } I will go and buy a
kimashō. } ticket.
will-come

Yonde kimashō ka. { Shall I go and call
Having-called shall(I)come ? { him?

Omoshiroi koto wo itte
Amusing thing (accus.) **saying** } He has told us a
kita. } funny story.
has-come

N. B. Observe how English sometimes exactly reverses the Japanese idiom, using "to go" where Japanese has "to come." In other cases, as in the last of the above examples, the word "come" must simply be omitted in English as superfluous.

- ¶ 296. *Miru*, "to see," construed with the gerund, shows that an action is to be attempted, but without any very great effort,—to be, as the slang phrase has it, just taken a shot at:—

Yatte mimashō. (from *yarū*,
 "to send.") { I will just try my hand
 { at it.

Kiite miru ga ii. { You had better just go
Asking to-see (nom.) **is-good** { and ask.

Nete mite mo, nerare-
Sleeping trying even, could- } I tried to take a nap,
masen deshita. } but couldn't.
not-sleep (it) was

- ¶ 297. *Nara(ba)*, "if it be," serves to form a compound conditional (see p. 166).

- ¶ 298. *Oku*, "to put," construed with the gerund, indicates that something is settled and done, thus:

Kippu wo katte
Ticket (accus.) **having-bought** } I have got my ticket
okimashita. } all right.
have-put

Te-chō ni tsūketē
Note-book in having-fixed
okimashō.
will-put } I will put it *down* in
my note-book.

Sore made no koto ni
That till 's thing to
shite oku hoka shi-kata
doing to-put besides way-to-do
ga nai.
(nom.) **isn't** } There is nothing for
it but to let the matter
rest there.

Atsuraete oita.
Having-ordered have-put
(more politely *okimashita*). } I have ordered it (at
a shop).

The word *oita* in this last example shows that the speaker thinks that the order will be satisfactorily executed. *Atsuraete kita* would mean that one had just come from leaving the order with the shopman.

¶ 299. *Shimau*, “to finish,” construed with the gerund, expresses the completion of an action, thus :

Shinde shimatta. (familiar.)
Having died has-finished } He is dead and gone.

Isha sama ni natte
Physician Mr. to having-become
shimaimashita.
has-finished } He has become a
doctor (after having had several
other professions in view).

Motte itte
Having-carried having-gone
shimaimashita.
has-finished } He has carried it
off.

Utchatte shimaimashō.
Throwing-away (I)-will-finish } I think I will throw it
away.

Tōtō hom-buri ni natte
At-last main-falling to having-
shimaimashita.
become has-finished } It has ended by turn-
ing into a regular wet
day.

Beginners might easily be led into misapprehension by attributing to *shimau* an independent force, instead of

looking on it as a simple auxiliary to the verb which precedes it. This point requires attention. Thus *nete shimatta* does not mean "he has finished sleeping," but rather "He has finished by sleeping," or more simply "He has gone to sleep." *Dete shimaimashita* does not mean "He has finished going out," but "He has gone out."

- ¶ 300. The Japanese have a great fondness for rounding off sentences by *kuru*, *oku* or *shimau*. The plain verb, without one or other of these auxiliaries, is apt to sound bald. Thus *ikimashita*, "he has gone," is less idiomatic and also somewhat less clear than *itte shimaimashita*.
- ¶ 301. The negative present of *suru* or *itasu*, "to do," construed with the indefinite form of the verb and the postposition *wa*, forms an emphatic equivalent for the negative present. In such contexts *wa* is generally pronounced *ya* in familiar intercourse :

<i>Ari wa shimasen.</i> (polite.)	}	There isn't any.
<i>Ari ya shinai.</i> (familiar.)		

<i>Sonna koto wa, ii</i>	}	I should never dream of saying such a thing.
<i>Such thing as-for, saying</i>		
<i>ya itashimasen.</i> <i>as-for, (I) do-not-do</i>		

<i>Mō ki ya itashima-</i>	}	I am sure he will not come again.
<i>Again coming as-for, (he) will</i>		
<i>sen.</i> <i>not-do</i>		

When two such clauses are co-ordinated, *mo* replaces *wa* in both, thus :

<i>Mi mo shinai, kiki</i>	}	I neither saw nor heard anything.
<i>Seeing even do-not, hearing</i>		
<i>mo shinai.</i> <i>even do-not</i> (familiar.)		

The first of two clauses thus co-ordinated is often put in the conditional, strange as such a construction may seem to European ideas. Thus the last example might equally well read thus: *Mi mo shinakereba, kiki mo shinai*. It might also read thus: *Mi mo sezu, kiki mo shinai*. Indeed this would be the most strictly grammatical manner of expressing the idea; for the two clauses would then be *correlated* syntactically according to the rule explained in ¶¶ 278—279 (pp. 159—161) *sezu* being the negative gerund of *suru*, “to do”.

¶ 302. *Yaru*, “to send,” “to give,” construed with the gerund, often forms a periphrasis for the simple verb when that verb is a transitive one, thus:

Dashite yaru, for *dasū*. To put outside.

Butte yarimashō, for *buchi-* } I will give him a beat-
mashō. } ing.

Inu wo toite yari- } I am going to untie
Dog (accus.) loosening will- } the dog.
masū.
give

The auxiliary use of *yaru*, as of *kuru*, *oku* and *shimau*, makes the assertion more picturesque, more lifelike. The simple verb merely states a fact. When the auxiliary is added, you seem to see the action pass vividly before you.

There are a few more auxiliary verbs; but as their force is purely honorific, the student is referred to ¶ 402 *et seq.*, where the subject of honorific verbs is discussed at length.

CHAPTER IX.

The Verb (continued).

PASSIVE AND POTENTIAL VERBS.

¶ 303. The Japanese language has no special conjugation for the passive voice. All passive verbs belong to the second active conjugation, the paradigm of which has been given on p. 140. They are derived from the corresponding active or neuter verbs according to the following rule:—

In verbs of the 1st conjugation add *reru*, in verbs of the 2nd and 3rd conjugations add *rareru*, to the Negative Base, thus:

1st. conj.	{	<i>matsu</i> , “to wait;”	<i>matareru</i> ,	“to be (<i>more lit.</i> to get) waited for.”
		<i>shiru</i> , “to know;”	<i>shirareru</i> ,	“to get known.”
		<i>warau</i> , “to laugh;”	<i>warawareru</i> ,	“to get laughed at.”
		<i>yobu</i> , “to call;”	<i>yobareru</i> ,	“to get called.”
2nd. conj.	{	<i>eru</i> , “to get;”	<i>erareru</i> ,	“to get got.”
		<i>taberu</i> , “to eat;”	<i>taberareru</i> ,	“to get eaten.”
3rd. conj.	{	<i>iru</i> , “to shoot;”	<i>irareru</i> ,	“to get shot.”
		<i>miru</i> , “to look;”	<i>mirareru</i> ,	“to get looked at.”

The irregular verbs *kuru*, “to come;” *shinuru*, “to die;” and *suru* “to do,” have the passives *korareru*, *shinareru*,

and *serareru* or *sareru* respectively. The polite termination *masū* is not susceptible of the passive form.

- ¶ 304. A glance at the origin of the Japanese passive will furnish the student with a key to all the difficulties connected with it. Properly speaking, the so-called passive is not a passive at all, but an active in disguise. Such a form as *utareru*, for instance, is etymologically *uchi¹ ari² eru³*, as literally as possible “to get³ being² beating¹,” i.e. “to get a beating,” “to get beaten,” hence “to be beaten.” Similarly *irareru* is from the stem *i*, a euphonic *r*, and *ari eru*, i.e. “to get being shooting,” “to get a shooting,” “to get shot.” Hence the place of all passive verbs in the second conjugation along with the verb *eru*, “to get.” Hence, too, the fact that intransitive verbs are susceptible of passive forms, such as *furareru*, “to get rained upon,” “to have it rain,” from *furu*, “to rain;” *shinareru*, “to have some one die.”
- ¶ 305. This curious idiom may be better illustrated by a complete sentence, thus :

<i>Anna kyaku ni korare-</i>	{	A man doesn't know
<i>Such guest by getting-</i>		what to do, when he has
<i>cha, meiwaku shimasū.</i>		such guests as that come
<i>come'd, perplexity does</i>		to the house.

Or take, from the opening sentence of the second chapter of the novel forming the last exercise in the Practical Part of this volume, the words

<i>Go shimpu sama ni wa naku</i>
<i>August real-father Mr. by as-for, non-existent</i>
<i>narare.....</i>
<i>being-becomed</i>

At first sight they seem to signify “Being died by his father;” but they simply mean “Having had his father die,” or, as we should generally express it, “Having lost his father.”

¶ 306. The following examples are of a somewhat different nature :

Ano hito wa, dare ni } He is praised by every
That person as-for, everybody } body.
de mo homerarete imasū.
by even, getting-praised is

Kono inu wa, muyami } This dog gets itself
This dog as-for, recklessly } disliked, because it is for
ni hoeru kara, hito ni } ever barking.
barks because, people by
iyagararemasū.
gets-disliked

Kubi wo hanerareta. { He got his head cut
Head (accus.) got-struck-off { off, *less lit.* His head
 was cut off.

Ashi wo inu ni kui- { I have had my leg
Leg (accus.) dog by (I) have- { bitten by a dog ; *less lit.*
tūkaremashta. { I have been bitten in the
got-bitten { leg by a dog ; *still less*
 { *lit.* My leg has been
 { bitten by a dog.

Oshii koto ni wa, yūkyō } I am sorry to say that
Regrettable fact as-for, pleasure } he has become engross-
ni kokoro wo ubawarema- } ed in (*lit.* has got his
by, heart (accus.) having-got- } heart stolen by) pleasure,
shite, gyō ga orosoka } and has become remiss
stolen, business (nom.) remiss- } in his work.
ni narimashita.
by has-become

N. B. The phraseology of this last example would hardly be understood by the lower classes.

¶ 307. The presence of *wo* in such examples as the last three is apt to puzzle the beginner. But there is nothing really illogical about it. The word accompanied by *wo* actually *is* in the accusative in Japanese, as shown by the literal translations we have given. It is not in any way the subject of the sentence. That its English equivalent

in a free translation may happen to be the indirect object of the verb or even a nominative, only shows how necessary it is for those who would speak idiomatically to get into the habit of looking at ideas from the Japanese point of view. The real nominative, here as in all other sentences, is very rarely expressed in Japanese.

¶ 308. The word “by” in English passive constructions is expressed by the postposition *ni*, as shown in some of the foregoing examples and also in p. 65.

¶ 309. To the origin of the passive verb in an active form may be traced the alternative use of the passive as a potential. Take for instance *mirareru*, which means fairly literally “to get a seeing.” A word having such an origin is naturally susceptible of two shades of meaning, viz. either :

I “to get a seeing from some one else,” i.e. “to get seen;” or II “to get a seeing oneself,” “to get to see,” i.e. “to be able to see.” Similarly *urareru* may mean either “to be sold” or “to be able to sell;” *korareru* may mean either “to have some one else come to one” (“to be comed”), or “to be able to come.”

N. B. The single verb *omowareru* is somewhat exceptional. When taken potentially, it does not mean “to be able to think,” but “to venture to think,” “I almost think.”

N. B. For the natural transition of these passive-potential forms to an honorific sense, see ¶ 403.

Mairaremasen.

I cannot go.

Ikaresō mo nai. } I am not likely to be
Likely-to-be-able-to-go even am-not } able to go.
 (or more politely *gozaimasen*).

Mazukute taberaremasen. } It is too nasty to eat.
Being-nasty, cannot-eat

Kyō no atsusa wa, korae-
To-day's heat as-for, cannot-
raremasen.
endure } The heat to-day is
 unbearable.

- ¶ 310. Potentiality is often otherwise expressed by means of the verb *dekiru*, a corruption of the Classical (i)*de-kuru*, "to come out." *Dekiru* has come to mean "to eventuate," "to take place," "to be done," "to be canned," but must often be rendered in English by the active "can," "can do," "do," thus:

Watakūshi wa mairu koto ga
Me as-for, go fact (nom.)
dekimasen kara, anata ga
cannot because, you (nom.)
o ide kudasaru koto ga
honourable exit condescend fact (nom.)
dekimasū nara, o me ni
can if-is, honourable eyes on
kakarimashō.
will-probably-hang } As I cannot go
 to you, I must ask
 you to be so good
 as to come to me,
 if we are to meet.

The original intransitive meaning of *dekiru* sufficiently explains why this verb is construed with the nominative particle *ga*, and not with the accusative particle *wo*, —a point which foreigners often fail to grasp.

- ¶ 311. Impossibility is sometimes expressed by means of the verb *kaneru*, "to be unable," "cannot," which is suffixed to the indefinite form, thus:

Sekkaku no o sasoi de { I am sorry I can-
Special-pains of honourable invitation
gozaimasū ga,—konnichi wa mairi-
is although, to-day go-
kanemasū.
cannot } not avail myself
 of your exceed-
 ingly kind invita-
 tion for to-day.

Makoto ni mōshi-kanemashita
Truth in say-could-not
ga,—kasa wo ip-pon
although, umbrella (accus.) one-piecey
o kashi kudasaimashi.
honourably lending condescend } I hardly like to ask
 you for it, but would
 you kindly lend me an
 umbrella.

This idiom, which is inherited from the Book Language, is now heard only from the lips of the educated.

- ¶ 312. The verb *morau*, “to receive” (more politely *itadaku*, “to put on the head,” in allusion to the Japanese custom of raising a present to the forehead), construed with the gerund, helps to form an idiom which closely resembles the so-called passive both in formation and meaning, thus:

Shimbun wo yonde morau
Newspaper (accus.) reading receive

i.e. “to receive somebody else’s reading of the newspaper,” or, as we should generally say, “to have the newspaper read aloud to one.”

<i>Asa hayaku okoshite</i> <i>Morning early rousing</i> <i>moraitai.</i> <i>wish-to-receive</i>	} I wish to be called early in the morning.
--	--

<i>Dōka go shūsen wo shite</i> <i>Please august help (accus.) doing</i> <i>itadakitō gozaimasū.</i> <i>wishing-to-receive am</i>	} I wish you would kindly help me. (Very polite).
---	---

- ¶ 313. Many English passive verbs must be rendered by Japanese intransitives. This happens when the idea is one which does not necessarily imply the action of an outer agent, as in *kūtabireru*, “to be tired;” *odoroku*, “to be astonished;” *tasūkaru*, “to be saved” (not by another person, which would be the passive *tasūkerareru*, but rather “to be safe owing to having escaped from danger;” *yorokobu*, “to be pleased;” *hasen¹ ni² au³*, “to be shipwrecked,” lit. “to meet³ to² shipwreck.¹ After all, “to be tired,” “to be astonished,” “to be pleased,” are not necessarily passive ideas even in

English, as may be seen by comparing them with such synonyms as "to be weary," "to wonder," "to rejoice."

N. B. Many of the verbs here spoken of are inchoative, i.e. they mark the beginning of a condition. Thus *kūtabireru* means properly "to become tired;" *nureru* is "to get wet;" *kawaku* is "to get dry." "I am tired" is expressed by *kūtabirete iru* or by the past *kūtabire-mashita*. Similarly:

Nurete imasū, or Nuremashita. I am (i.e. have become) wet.

Kimono ga kawakimashita. { Your clothes are dry (i.e. have become dry after having been wet).

¶ 314. The aversion of the Japanese language to the use of passive constructions is very marked. In nine cases out of ten, the English passive must be replaced either by one of the intransitive verbs just mentioned, or by an active construction, thus:

Risūke¹ to² iu³ otoko⁴, "A man called Risūke;" *lit.* "A man⁴ (of whom people) say³ that² (he is) Risūke¹."

Kyo-nen¹ tateta² uchi³, "A house built last year," *lit.* "A house³ (which some one) built² last-year.¹"

Ate¹ ni² narimasen³, "It is not to be depended upon," *lit.* "(It) becomes-not³ to² reliance¹."

Yoshita¹ hō² ga³ yokarō⁴, "It had better be given up," *lit.* "The forbore¹ side² will-probably-be-good⁴."

Kore¹ wa², nani³ ni⁴ tsūkaimasū⁵? "What is this used for?" *lit.* "As-for² this¹, (people) use⁵ (it) for⁴ what³?"

Kore¹ wa², nan³ de⁴ dekite⁵ orimasū⁶? "What is this made of?" *lit.* "As-for² this¹, what³ by⁴ coming-out⁵ is⁶?"

Konna¹ tansu² wa³, doko⁴ de⁵ kaemasū⁶? "Where are such cabinets as this to be bought?" *lit.* "As-for³ such¹ cabinets², where⁴ at⁵ are-buyable⁶?"

These examples, together with those given in p. 50 and in ¶ 439, besides others scattered throughout the volume, may serve to show the student how passive idioms are avoided. He could hardly do better than forbid himself the use of them altogether during the first six months of his battle with the language.

ON CERTAIN INTRANSITIVE VERBS.

¶ 315. Japanese has a large class of verbs which it is generally convenient to translate by English passive or potential idioms, but which in Japanese itself are, properly speaking, intransitive. Even in English we feel a difference between two such assertions as "The gold is melting in the furnace," and "The gold is being melted in the furnace." In the first case the melting is represented as a spontaneous event; in the second case it is explicitly declared to be the work of some outer agent. The verb of the former corresponds to the Japanese *toke-ru*, "to melt" (intransitive); that of the latter to *tokareru*, "to get melted" (passive derived from the transitive *toku*, "to melt"). There are thus numbers of intransitive verbs of the second conjugation, formed from transitives of the first conjugation by changing the termination *u* into *eru*. Almost all of them correspond to such French reflexives as *se dire*, *se fondre*, *se vendre*; thus:

TRANSITIVE.

INTRANSITIVE.

<i>iku</i> , "to go;"	<i>ikeru</i> , "to be able to go."
<i>iu</i> , "to say;"	<i>ieru</i> , "to be able to say" (<i>se dire</i>).
<i>kiru</i> , "to cut;"	<i>kireru</i> , "to cut" (<i>se couper</i>).
<i>toku</i> , "to melt;"	<i>tokeru</i> , "to melt" (<i>se fondre</i>).
<i>uru</i> , "to sell;"	<i>ureru</i> , "to sell" (<i>se vendre</i>).
<i>yomu</i> , "to read;"	<i>yomeru</i> , "to read" (<i>se lire</i>).

¶ 316. The transitives *kiru*, *uru*, *yomu* would be used in translating such phrases as “to cut a slab of stone,” “to sell goods,” “to read a sentence”. The intransitives *kireru*, *ureru*, *yomeru* would be used in translating such phrases as “This stone cuts easily,” “These goods sell cheaply,” “This sentence does not read well.” The Japanese construction is less closely followed, but practical convenience is sometimes best served by employing the word “can,” thus :

“You can cut this stone easily;”

“These goods can be sold cheaply;” etc.

¶ 317. The difference between the intransitives in *eru* and the true potentials in *areru* and *rareru* is that the latter tend to express moral ability,—*may* rather than *can*,—because the moral ability to perform an action depends on the sanction of a law outside the agent; whereas the forms in *eru* express rather a physical ability,—“*can*” rather than “*may*,—because the physical ability to perform an action is generally independent of any outer will. Thus *ikemasu* means “one can go” (because the way is easy, or because one is a good walker). *Ikaremasu* means “one can go” (because there is no prohibition against so doing). It is true that the two forms are sometimes confounded, just as English speakers occasionally use “*can’t*” where “*mayn’t*” would be more appropriate.

¶ 318. The difference of meaning between the intransitive forms in *eru* and the *passives* in *areru* and *rareru*, the latter implying, and the former not implying, the action of an outer agent, may be illustrated by the following examples. *Kiraremasu* would be used in speaking of a man who had been killed (lit. cut) by some highwayman

or other person. *Kireta* would be used in speaking of a rope which had snapped spontaneously, or of friendly intercourse which had dropped without either of the parties to it formally breaking with each other (French *Les relations se rompirent*). *Toremasū* is *cela se prend*, *kakemasū* is *cela s'écrit*, the understood subject being what becomes the object "it" in the more awkward English translations "I can take it," "I can write it." In the mind of a Japanese speaker there is no reference to "I" in any of these expressions.

¶ 319. Verbs belonging to the second and third conjugations are not capable of forming intransitives in *eru*, and therefore make shift with the passive-potentials in *rareru*. Note however *mieru*, "to be visible," "to seem," formed irregularly from *miru*, "to see." Like it is *kikoeru* (instead of *kikeru* which is not in use), "to be audible," formed from *kiku*, "to hear."

¶ 320. Examples of Intransitives :

Sōzōshikute kikoemasen.
Being-noisy, is-not-audible

{ There is such a row, I can't hear a word.

Ienai koto wa nai.
Cannot-say fact as-for, is-not

{ It can be said, though in practice people do not often say it. (French *Cela se dit quelquefois*.)

Kono mama de wa irarenai.
This fashion by as-for, cannot-be

{ We can't go on in this way.

Kore de wa, totemo ikemasen.
This by as-for, positively goes-not

{ This won't do at all.

Dō de mo shire ya shinai. (ya=*wa*; see p. 76.)
Anyhow be-knowable as-for, does-not

{ It can't be known anyhow.

Mazukute nomenai. { It is too nasty to
Being-nasty, is-undrinkable { drink.

Mazukute taberarenai. } It is too nasty to eat.
Being-nasty, is-un-eatable }

Yomeru ni wa yomemasu Oh! yes, one can
Readable as-for, is-readable read it; but it is
ga,— te ga extremely difficult,
although, hand (nom.) because the hand-
warukute koto no hoka writing is so bad.
being-bad, extraordinariness
mendō desu.
troublesome is

Observe the repetition of the verb at the beginning of this last example. A specially strong emphasis is often expressed by this idiom, for which see also the lower part of p. 76.

ON TRANSITIVE AND INTRANSITIVE PAIRS OF VERBS.

¶ 321. In English the same word commonly does duty both as a transitive and as an intransitive verb, the context alone determining in which of these acceptations it is to be understood. Sometimes the passive does duty for the intransitive, sometimes altogether different words are employed. In Japanese the transitive and intransitive meanings are always expressed by different verbs derived from the same root, thus:

INTRANSITIVE.

aku, 1st. conj., "to
be open;"

chiru, 1st. conj., "to
fall" (as leaves);

hajimaru, 1st. conj., "to
begin;"

heru, 1st. conj., "to
diminish;"

TRANSITIVE.

akeru, 2nd. conj., "to
open."

chirasu, 1st. conj., "to
scatter."

hajimeru, 2nd. conj., "to
begin."

herasu, 1st. conj., "to
diminish."

<i>hirakeru</i> , 2nd. conj., "to become civilised ;"	<i>hiraku</i> , 1st. conj., "to civilise."
<i>itamu</i> , 1st. conj., "to hurt ;"	<i>itameru</i> , 2nd. conj., "to hurt."
<i>kaeru</i> , 1st. conj., "to go back ;"	<i>kaesu</i> , 1st. conj., "to give back."
<i>kakureru</i> , 2nd. conj., "to hide (oneself) ;"	<i>kakūsu</i> , 1st. conj., "to hide."
<i>kariru</i> , 3rd. conj., "to borrow ;"	<i>kasu</i> , 1st. conj., "to lend."
<i>kawaru</i> , 1st. conj., "to change ;"	<i>kaeru</i> , 2nd. conj., "to change."
<i>koboreru</i> , 2nd. conj., "to be spilt ;"	<i>kobosu</i> , 1st. conj., "to spill."
<i>miru</i> , 4th. conj., "to see ;"	<i>miseru</i> , 2nd. conj., "to show."
<i>naoru</i> , 1st. conj., "to get well ;"	<i>naosu</i> , 1st. conj., "to cure."
<i>nobiru</i> , 3rd. conj., "to stretch ;"	<i>nobasu</i> , 1st. conj., "to stretch."
<i>oreru</i> , 2nd. conj., "to break ;"	<i>oru</i> , 1st. conj., "to break."
<i>oriru</i> , 3rd. conj., "to descend ;"	<i>orosu</i> , 1st. conj., "to lower."
<i>sameru</i> , 2nd. conj., "to cool ;"	<i>samasu</i> , 1st. conj., "to cool."
<i>sorou</i> , 1st. conj., "to match ;"	<i>soroeru</i> , 2nd. conj., "to match."
<i>tasūkaru</i> , 1st. conj., "to be saved ;"	<i>tasūkeru</i> , 2nd. conj., "to save."
<i>tatsu</i> , 1st. conj., "to stand ;"	<i>tateru</i> , 2nd. conj., "to set up."
<i>yakeru</i> , 2nd. conj., "to burn ;"	<i>yaku</i> , 1st. conj., "to burn."

N.B. Sometimes only one of the pair is in modern use, e.g. *hosu*, "to dry" (1st. conj., trans.), the corresponding intransitive of which, *hiru* (3rd. conj.), is now always replaced by the synonymous verb *kawaku*.

¶ 322. The derivation of these pairs of verbs from a common root follows no fixed rule. Practice and the dictionary are the only guides. At the same time we may note that :

I. Numbers of intransitives of the 1st. conjugation end in *aru*, thus :

<i>aratamaru</i> ,	"to be reformed."	Such mostly have corresponding transitives in <i>eru</i> , belonging to the 2nd. conjugation, thus <i>aratameru</i> , <i>kakeru</i> , <i>kasameru</i> , etc.
<i>kakaru</i> ,	"to hang."	
<i>kasamaru</i> ,	"to be piled up."	
<i>mazaru</i> ,	"to be mixed."	
<i>sadamaru</i> ,	"to be fixed."	
<i>shizumaru</i> ,	"to become quiet."	
<i>tasūkaru</i> ,	"to be saved."	
<i>todomaru</i> ,	"to stop."	

The reason for such verbs in *aru* all being intransitives is that they are formed by the agglutination of *aru*, "to be," to the stem.

¶ 323. II. Numbers of transitives of the 1st. conjugation have stems ending in *s*, thus :

<i>fuyasu</i> ,	"to multiply,"	The corresponding intransitives follow no fixed analogy.
<i>kaesu</i> ,	"to send back."	
<i>kesu</i> ,	"to extinguish."	
<i>kowasu</i> ,	"to break."	
<i>mawasu</i> ,	"to turn."	
<i>modosu</i> ,	"to give back."	
<i>narasu</i> ,	"to ring."	
<i>nasu</i> ,	"to make."	
<i>obi yakasu</i> ,	"to frighten."	
<i>ugokasu</i> ,	"to move."	
<i>utsusu</i> ,	"to remove."	
<i>wakasu</i> ,	"to boil."	

The *s* terminating the stem of such verbs is probably, in many cases at least, a fragment of the auxiliary *suru*, "to do."

REFLECTIVE VERBS.

¶ 324. The Japanese language has no reflective verbs. But we may, before quitting the subject of intransitive verbs, observe that many Japanese intransitives correspond to European reflectives. We have already seen how *kireru* represents more or less closely the French *se couper*, *ureru* the French *se vendre*, etc. Further examples, taken from English, are:

JAPANESE INTRANSITIVE. ENGLISH REFLECTIVE.

<i>arawareru</i> ,	"to show oneself;" "to appear."
<i>asobu</i> ,	"to amuse oneself;" "to play."
<i>hataraku</i> ,	"to exert oneself;" "to work."
<i>itamu</i> ,	"to hurt oneself."
<i>kūtabireru</i> ,	"to tire oneself."
<i>shitagau</i> ,	"to conform oneself;" "to obey."

Many compounds with *suru* likewise correspond to English reflectives, thus:

<i>jisatsu suru</i> ,	"to kill oneself;" "to commit suicide."
<i>manzoku suru</i> ,	"to content oneself."
<i>taikutsu suru</i> ,	"to bore oneself."

CAUSATIVE VERBS.

¶ 325. Causative verbs are derived from transitives or intransitives according to the following rule:—

In verbs of the 1st. conjugation add *seru*, in verbs of the 2nd. and 3rd. conjugations add *saseru* to the Negative Base, thus:

1st. conj.	<i>korosu</i> , “to kill;”	<i>korosaseru</i> , “to cause to kill.”
	<i>shiru</i> , “to know;”	<i>shiraseru</i> , { “to cause to know,” i.e. “to tell.”
	<i>tatsu</i> , “to stand;”	<i>tataseru</i> , “to cause to stand.”
	<i>yomu</i> , “to read;”	<i>yomaseru</i> , “to cause to read.”
2nd. conj.	<i>eru</i> , “to obtain;”	<i>esaseru</i> , { “to cause to ob- tain,” i.e. “to give.”
	<i>taberu</i> , “to eat;”	<i>tabesaseru</i> , { “to cause to eat,” i.e. “to feed.”
3rd. conj.	<i>abiru</i> , “to bathe;”	<i>abisaseru</i> , “to cause to bathe.”
	<i>tsükiru</i> , { “to come to an end;”	<i>tsükisaseru</i> , { “to cause to come to an end.”

The chief irregular verbs are made causative as follows :

<i>kuru</i> , “to come;”	<i>kosaseru</i> , “to cause to come.”
<i>shinuru</i> , “to die;”	<i>shinaseru</i> , “to cause to die.”
<i>suru</i> , “to do;”	<i>saseru</i> , “to cause to do.”

The polite termination *masū* is not susceptible of the causative form.

¶ 326. An alternative method of forming the causative, which belongs to the Written Language, but which may occasionally be heard from the lips of the educated, is to agglutinate *shimeru* and *seshimeru* (“to cause to do”), instead of *seru* and *saseru* respectively, thus : *korosashimeru*, *eseshimeru*, *tsükiseshimeru*.

¶ 327. All causatives are conjugated according to the paradigm of the second conjugation, and are, like other verbs, susceptible of the passive voice, thus :

shiraserareru, “to be caused to know,” i.e. “to be told.”

tabesaserareru, “to be caused to eat,” i.e. “to be fed.”

abisaserareru, "to be caused to bathe."

In practice, however, these complicated forms are but rarely employed.

¶ 328. The Japanese causative includes three or four shades of meaning. Thus *koshiraesaseru*, the causative of *koshi-raeru*, "to prepare," must be rendered sometimes by "to cause to prepare," or "to make prepare," sometimes by "to allow to prepare," or "to let prepare." The fundamental idea of the causative is that, while the action is actually performed by one person, the question as to whether it shall be performed at all is in some way or other decided by another person.

¶ 329. In causative constructions, the noun standing for the person who is made to perform the action is marked by the postposition *ni*; and the noun standing for the person or thing the action is performed upon is marked by the postposition *wo*.

<i>Kiku</i>	<i>wo</i>	<i>ueki-ya</i>	} Please make the gardener plant out the chrysanthemums at once.
<i>Chrysanthemums</i> (accus.)		<i>gardener</i>	
<i>ni sugu ni</i>		<i>uesashite</i>	
<i>by immediately causing-to-plant</i>			
<i>kudasai.</i>			
<i>condescend</i>			

<i>Daiku</i>	<i>wo</i>	<i>yonde,</i>	} It will be as well to send for the carpenter, and get him to repair the broken places.
<i>Carpenter</i> (accus.)		<i>having-called,</i>	
<i>futsugō na tokoro wo</i>			
<i>inconvenient places</i> (accus.)			
<i>naosaseru ga ii.</i>			
<i>causing-to-repair</i> (nom.) (is)		<i>good</i>	

<i>Ima kozukai ni ii-tsukete,</i>	} You had better tell the coolie to come and sweep up the garden.
<i>Now coolie to commanding,</i>	
<i>niwa no sōji wo sase-</i>	
<i>garden's cleansing</i> (accus.)	
<i>cause-</i>	
<i>ru ga ii.</i>	
<i>to-do</i> (nom.) (is)	<i>good</i>

Henji wo kaite iru ka-
Answer (accus.) writing am be-
ra, tsūkai no mono wo
cause, message 's person (accus.)
matashite kudasai.
causing-to-wait condescend

Let the messenger wait. I am writing an answer.

N. B. The gerunds *uesashite* and *matashite* should, strictly speaking, be *uesasete* and *matasete*, according to the paradigm of the second conjugation, to which all causative verbs belong. But it is very usual thus to make the gerund of these verbs follow the analogy of the first conjugation.

- ¶ 330. Do not confound transitive verbs of the first conjugation whose stem happens to end in *s*, such as *dasu*, “to put outside,” “to send out;” *hayasu*, “to grow” (trans.), with causative verbs of the second conjugation. Thus:

Detagatte iru kara,
Wishing-to-go-out is because,
chin wo dashite yat-
pug (accus.) putting-outside send-
te kudasai.
ing condescend

The pug wants to go out; please let it out.

Moto kara ima no yō
Origin from, now 's fashion
ni hige wo hayashite ima-
in, beard (accus.) growing were
shita ka?
?

Used (the Japanese) formerly to grow mustaches as they do now?

- ¶ 331. It is true that we have been obliged to use the causative word “let” in rendering the first of these sentences into English, and that we might just as well have used it in the second. Nevertheless the distinction has some importance in Japanese. It would be a great mistake to confound *kasu*, “to lend,” with *karisaseru*, “to cause to borrow,” just as it would be a great mistake to confound *tateru*, “to set up,” with *tataseru* (from *tatsu*), “to cause to stand up.” In the case of “lending” and “causing to borrow,” the difference is quite clear even in our English idiom. In Japanese it is so in all cases. Thus

tateru means to stand some dead object up, or to set up as king some puppet with no will of his own. *Tataseru*, on the other hand, implies that the person who is caused to stand up is an agent possessed of independent volition. *Tatesaseru*, the causative of *tateru*, "to set up," would mean to cause another to set a third person up. To take another instance, *orosu* means to "lower," i.e. "to launch," a vessel into the water, while *orisaseru* (causative of *oriru*, "to descend") would be used, let us say, of making a person descend the side of a ravine on his own feet.

¶ 332. Though scrupulous with regard to the above point, the Japanese are less careful than ourselves to distinguish the causative from the ordinary active idiom. Thus, where we should say "I am going to *have* my hair cut," they prefer to say simply *Kami*¹ *hasami*² *ni*³ *ikimasu*⁴, lit "[I] go⁴ to³ cut² [my] hair¹." Even in English, however, we often transgress against exactness in precisely the same way. Thus we are apt to say that we are building a house, when what we really mean is that we are having one built for us by an architect, who himself causes it to be built by the masons.

¶ 333. Observe that though Japanese, as stated in ¶ 327, p. 190, has passive forms of the causative, it has no causative forms of the passive. It never uses such idioms as the English "to cause to be done," "to cause to be arrested," "to cause to be altered," but always employs the corresponding active instead, thus :

<p><i>Mihon wo motte kosa-</i> Sample (accus.) carrying har- <i>shite, sōdan</i> ing-caused-to-come, consultation <i>itashimashō.</i> will-do</p>	{	<p>We will let some sam- ples be brought, and then consult about the matter. More lit. "We will cause (some one to) bring some patterns," etc.</p>
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This is but an additional illustration of the marked preference which the Japanese language has for the active over the passive voice. Compare pp. 50 and 182.

Note in passing how *motte kuru* "to bring," becomes *motte kosa-seru*, "to cause to bring," the second verb *kuru* alone suffering any change. All such cases are treated in the same manner.

COMPOUND VERBS.

- ¶ 334. Many complex verbal ideas are expressed in Japanese by means of compound verbs, which replace the prepositional verbs of European languages, and sometimes correspond to whole phrases, thus:—

tobi-agaru, lit. "jump-ascend," i.e. "to ascend by jumping," "to jump up."

tobi-komu, lit. "jump-enter," i.e. "to enter by jumping," "to jump in."

tobi-kosu, "to cross by jumping," i.e. "to jump across."

kiri-korosu, "to kill by cutting," i.e. "to cut to death."

buchi-korosu, "to kill by beating," i.e. "to beat to death."

buchi-taosu, "to prostrate by beating," i.e. "to knock down."

mi-mawaru, "to go round by seeing," i.e. "to look round."

mi-otosu, "to drop in seeing," i.e. "to overlook."

mi-sokonau, "to mistake in seeing," i.e. "to see wrong."

kiki-sokonau, "to mistake in hearing," i.e. "to hear wrong."

shini-sokonau, "to mistake in dying," i.e. "barely to escape death."

wake-ataeru, "to divide and give," i.e. "to give in shares."

¶ 335. The following are another dozen chosen from among many scores of those in commonest use :

de-au, "to meet by going out," i.e. "to meet out of doors," "to encounter."

deki-agaru, "to come out and rise," i.e. "to be completed."

meguri-au, "to meet by going round," i.e. "to come across after many adventures."

mi-tsūkeru, "to fix by seeing," i.e. "to notice."

mōshi-awaseru, "to cause to meet by saying," i.e. "to arrange beforehand." (*Awaseru* is the causative of *au*, "to meet.")

nori-okureru, "to be late in riding," i.e. "to be too late" (for the train, etc.).

omoi-dasu, "to put outside by thinking," i.e. "to call to mind."

toki-akasu, "to loosen and clear," i.e. "to explain."

tsūki-ataru, "to reach by striking," i.e. "to strike against," "to come to the end" (of a street).

uke-au, "to meet by receiving," i.e. "to guarantee."

uke-toru, "to take by receiving," i.e. "to take delivery of."

uri-sabaku, "to manage by selling," i.e. "to sell off."

¶ 336. Some verbs occur with special frequency as the second members of compounds; thus (to mention only three or four):

Dasu denotes the action of coming out, taking out or beginning, as in *hashiri-dasu*, "to run out;" *tori-dasu*, "to take out;" *naki-dasu*, "to begin to cry."

N. B. *Dasu* is properly a transitive verb, corresponding to the intransitive *deru*, "to come out." Its intransitive use in such intransitive compounds as *hashiri-dasu* is therefore somewhat anomalous, but it is sanctioned by usage.

Kakaru shows that the action denoted by the chief verb is about to commence, or that it is accidental, as in *naori-kakaru*, "to be on the road to recovery;" *tōri-kakaru*, "to happen to pass by."

Kakeru generally shows that the action has been begun and then abandoned, as in *shi-kakeru*, "to leave half done;" *hanashi-kakeru*, "to break off in the middle of saying something."

Komu corresponds to the English word "in," as in *tobi-komu*, "to jump in;" *furi-komu*, "to come in" (said of rain or snow coming into the house).

Kiru indicates totality, as in *kai-kiru*, "to purchase the whole" (of a consignment, etc.); *kari-kiru*, "to hire the whole" (of a house, etc.); *shime-kiru*, "to close up" (e.g. a part of a building undergoing repairs).

- ¶ 337. Occasionally three verbs are compounded together, as *mōshi-age-kaneru*, a very respectful way of expressing "to hesitate to say." It is compounded of *mōsu*, "to say;" *ageru*, "to lift up;" and *kaneru*, "to be unable."
- ¶ 338. Compound verbs, like simple ones, are susceptible of taking the negative, passive, potential and causative suffixes, as:

buchi-taosanakatta, "did not knock down;"

buchi-taosenakatta, "could not knock down;"

buchi-taosarete, “being knocked down;”

buchi-taosaseru, “to cause to knock down;”

all from the verb *buchi-taosu*, “to knock down.”

¶ 339. As shown by the examples we have given, the first member of a compound verb is put in the indefinite form, while the second member alone is conjugated through the various moods and tenses. The first member generally stands in an adverbial relation to the second. Thus in *buchi-korosu*, “to beat to death,” the first member *buchi* shows the manner of action of the second member *korosu*. In some few cases, however, the signification of the two members of the compound is correlated, for instance in *iki-kaeru*, “to go and come back again.”

¶ 340. The Japanese language makes such lavish use of compound verbs, that it is essential for him who would speak idiomatically to get into the habit of employing them in preference to simple verbs wherever possible. Here are a few examples of their use:—

<i>Fūto omoi-dashimashita.</i>	} It has just occurred
<i>Suddenly think-have-put-out</i>	
	to me.

<i>Aa! kaki-sokonaimashita.</i>	} Oh! I have made a
<i>Ah! write-have-mistaken</i>	
	mistake (in writing).

<i>Kiki-sokonai desū.</i>	} You have heard
<i>Hear-mistake (it) is</i>	
	wrong.

<i>Chōdo watakushi ga</i>	} I was just on the
<i>Just I (nom.)</i>	
<i>de-kakeru tokoro deshita.</i>	
<i>go-out place was</i>	
	point of going out.

<i>Tsūkai ga iki-chigai ni</i>	} The two messengers
<i>Messengers (nom.) go-differ to</i>	
<i>narimashita.</i>	
<i>became</i>	
	crossed each other.

Kono uchi kara ii no
This inside from, good ones
wo eri-dashimashō.
 (accus.) **choose-will-put-out**

I will choose out the best from among these.

Furi-dashite kita
Fall-beginning has-come
kara, deru no wo
because, going-out action accus.
mi-awasemashō.
see-will-probably-cause-to-meet

As it has come on to rain, I think I will put off my walk.

Mō hitotsu ii-tsūkeru koto
Still one say-fix thing
ga aru kara, ima no
 (nom.) **is because, now**
tsūkai wo yobi-
messenger (accus.) call-
kayashite kudasai.
having-given-back condescend

I have another order to give to the messenger who has just started off; so please call him back.

N. B. With regard to the gerund *kayashite* in this last example, observe that the verb is properly *kaesu* (compare *kaeru*, "to go back"); but the corruption *kayasu* is in common Colloquial use.

THE EQUIVALENTS OF THE VERB "TO BE."

¶ 341. The student, who is perplexed by the variety of manners in which the Japanese language expresses the sense of our substantive verb "to be," should note the following:—

Aru, atta, arō, etc., means "there is," "there was," "there perhaps will be" (French *il y a, il y avait, il y aura*). By the addition of *masū*, as *arimasū, arimashita, arimashō*, the expression is made more polite. *Gozaimasū, gozaimashita, gozaimashō* are more polite still, but the signification is exactly the same.

N. B. Of course there may be, and are, cases in which a free and idiomatic English rendering will require "is" or "was," instead of

"there is" or "there was" as the equivalent of *aru*, *arimasū*, *gozaimasū*, etc. But the proper signification of the Japanese itself is always "there is," "there was," etc., except in the case mentioned in the next paragraph.

- ¶ 342. However, when combined with an adjective, the verb *gozaimasū* means simply "to be," thus :

<i>Kono mizu wa, taihen ni</i>	} This water is deliciously soft.
<i>This water as-for, awfully</i>	
<i>karū gozaimasū.</i>	
<i>light (it) is</i>	

The certain present tense of *aru* and of *arimasū* is rarely, if ever, thus used with adjectives, the simple adjective itself including the idea of the verb "to be". Thus the less polite equivalent of the above sentence would be *Kono mizu wa, taihen ni karui*. In the other tenses, however, the verb *aru* is used as an agglutinated suffix, as explained in p. 113 and shown in the paradigm in p. 114; thus *karukatta*, "was light;" *karukarō*, "is or will probably be light," etc.

- ¶ 343. *De aru*, *de atta*, *de arō*, etc.,

De arimasū, *de arimashita*, *de arimashō*, etc.,

De gozaimasū, *de gozaimashita*, *de gozaimashō*, etc.,

are the simple verb "to be" without "there,"—that is to say they mean "I am," "he, she or it is," "we are," "you are," "they are," and so on through all the other tenses.

- ¶ 344. *Da* is a corruption of *de aru*; *datta* and *darō* are corruptions of *de atta* and *de arō*. Their meaning therefore is "is," "was," "perhaps is or perhaps will be." These words might with propriety be written *d'a*, *d'atta* and *d'arō*, in order the more clearly to mark their composite origin.

- ¶ 345. *Desū* has the same meaning as *da*, *deshita* has the same meaning as *datta*, *deshō* as *darō*, etc. These words are corruptions of *de gozaimasū*, *de gozaimashita*, *de gozaimashō* (Conf. p. 154).
- ¶ 346. *Iru* (3rd. conj., stem *i*) and *oru* (1st. conj., stem *ori*) signify properly “to dwell,” hence “to live,” “to be” (in a certain place). Notwithstanding their original signification, which would seem to limit their application to living creatures, they are now also used in speaking of inanimate beings. Their chief use is as auxiliaries (see p. 170).
- ¶ 347. *Irassharu* and *o ide nasaru* are honorific synonyms of *iru* “to be,” and of several other verbs, as will be shown in ¶. 405.
- ¶ 348. *Ja*, as a verb, is not heard from the lips of Tōkyō speakers. But in the Colloquial of Kyōto, in the language of the stage, and frequently in printed Colloquial, it takes the place of *da*. It must not be confounded with *ja*, the Tōkyō contracted form of the two postpositions *de wa*, as in *Kore ja nai* for *Kore de wa nai*, “It is not this.”
- ¶ 349. *Suru* sometimes signifies “to be.” See ¶. 356, 357 and 358.

THE VERB *Suru*.

- ¶ 350. No verb recurs more constantly in Japanese than the irregular verb *suru*, the paradigm of which has been given on p. 143, and whose primary signification is “to do,” “to make,” the French *faire*. Sometime it stands independently in its proper sense of doing or making, the noun governed by it taking the accusative postposition *wo*, as usual with transitive verbs, thus:—

<i>Ikūsa wo suru.</i>	"To make war."
<i>Shitaku wo suru.</i>	"To make preparations."
<i>Ryōri wo suru.</i>	"To cook" (<i>faire la cuisine</i>).
<i>Jama wo suru.</i>	{ "To make obstruction," i.e. "To be in the way."
<i>Mane wo suru.</i>	{ "To make imitation," "to imitate," also simply "to do" (in a bad sense).
<i>Sō shite.</i>	"Having done so;" "and then."

Omae dō shimasū? (famil.) "What are you doing?"

Compare also such adjective and adverbial expressions as *chan*¹ *to*² *shita*³, lit. "did³ that² quiet¹," i.e. simply "quiet;" *sube-sube*¹ *shite*², lit. "having-done² smooth," i.e. simply "smoothly" (*chan* and *sube-sube* are onomatopes).

¶ 351. More often *suru* sinks into being a mere suffix serving to verbalise nouns, as in

<i>aisuru</i> , "to love;"	from <i>ai</i> , "love."	} These Chinese nouns are rarely, if ever, used alone.
<i>chakūsuru</i> , "to arrive;"	„ <i>chaku</i> , "arrival,"	
<i>hisuru</i> , "to compare;"	„ <i>hi</i> , "comparison."	
<i>jisuru</i> , "to refuse;"	„ <i>ji</i> , "refusal."	
<i>kessuru</i> , "to decide;"	„ <i>ketsu</i> , "decision."	
<i>sassuru</i> , "to guess;"	„ <i>satsu</i> , "a guess."	
<i>anshin suru</i> , "to feel at ease;"	from <i>anshin</i> , "an easy heart"	
<i>chōai suru</i> , "to love;"	„ <i>chōai</i> , "love."	
<i>kaikwa suru</i> , "to be(come) civilised;"	„ <i>kaikwa</i> , "civilisation."	
<i>kenkwa suru</i> , "to quarrel;"	„ <i>kenkwa</i> , "a quarrel."	
<i>rōshi suru</i> , "to die in prison;"	„ <i>rō</i> , "prison," and <i>shi</i> , "death."	
<i>tōchaku suru</i> , "to arrive;"	„ <i>tōchaku</i> , "arrival."	

N. B. It seems to have become usual among transliterators to attach *suru* to the preceding noun when this noun consists of a single Chinese character, and to write it separately (e.g. *anshin suru*, *chōai suru*) when the noun consists of two Chinese characters. There is nothing to object to in this practically convenient distinction.

¶ 352. When the noun is a monosyllable, the verb formed from it by means of *suru* is sometimes treated as if it belonged to the first regular conjugation, thus *jisanai*, "he does not refuse," instead of *jishinai*. But this is incorrect and somewhat vulgar.

¶ 353. When the noun is a monosyllable ending in *n*, *suru* is generally changed to *jiru*, which is conjugated regularly according to the paradigm of the third conjugation. This sometimes happens even when the final letter is not *n*, thus :

<i>anjiru</i> , "to be anxious;"	from <i>an</i> , "opinion."	} Not used alone.
<i>ōjiru</i> , "to correspond;"	„ <i>ō</i> , "correspond- ence."	
<i>ronjiru</i> , "to argue;"	„ <i>ron</i> , "argument."	
<i>sonjiru</i> , "to be injured;"	„ <i>son</i> , "injury."	

¶ 354. The above examples are all of Chinese words. *Suru* is less frequently attached to words of native Japanese origin. The following and several others are, however, in common use :

agari-sagari suru, "to go up and down;" from the indefinite forms used substantively of *agaru*, "to ascend," and *sagaru* "to descend."

hossuru, "to wish;" from *hori*, an archaic word expressive of desire.

kega suru, "to be wounded;" from *kega*, "a wound."

VERBS LIABLE TO BE MISTAKEN FOR EACH OTHER.

¶ 359. Foreign students of Japanese are often naturally perplexed by the fact that the stems of many verbs of the 1st. conjugation end in *r*, while two of the "bases" (the certain present and the conditional base) of verbs of the 2nd. and 3rd. conjugations begin with *r*. For instance, is *shaberu*, "to chatter," of the 1st. conjugation or of the 2nd.? It is of the 1st., because the stem is *shaber*, the indefinite form *shaberi*, and the negative base *shabera*. On the other hand, *tsumeru*, "to pack," is of the 2nd. conjugation, the letter *r* belonging in this case, not to the stem, but to the termination. Similarly *chir-u*, "to fall" (like fading flowers), is of the 1st. conjugation, while *ni-ru*, "to boil," is of the 3rd. Especially perplexing are such pairs of verbs as *her-u* (1st. conj.), "to diminish," and *he-ru* (2nd. conj.), "to pass through;" *kir-u* (1st. conj.), "to cut," and *ki-ru* (3rd. conj.), "to wear." Neither is it easy at first sight to distinguish correctly all the forms of, say, *todomar-u*, the intransitive verb "to stop," from those of *todome-ru*, the corresponding transitive verb "to stop." Practice and the dictionary are the only guides in this matter.

¶ 360. The following comparative paradigm will serve to illustrate the differences obtaining, in the various moods and tenses, between pairs or sets of like-sounding verbs, such as are those above mentioned. The three verbs given in it are all in daily Colloquial use. They are:

iru, 1st. conj., stem *ir*; "to go in," used chiefly in the phrase *ki ni iru*, "to go into one's mind," i.e. "to please or be agreeable to one."

ireru, 2nd. conj., stem *ir*; "to put in."

iru, 3rd. conj., stem *i*; "to dwell," "to be."

Iru, "to go in," and *ireru*, "to put in," are related to each other as the intransitive and transitive forms of the same verb. The resemblance of these two to *iru*, "to be," is merely fortuitous.

1st. Base.	Certain Pres. or Fut.	1st. Conj.	2nd. Conj.	3rd. Conj.
2nd. "	Indefinite Form	<i>Iru</i> , "to go in."	<i>Iveru</i> , "to put in."	<i>Iru</i> , "to be."
3rd. "	Conditional Base	POSITIVE VOICE.		
4th. "	Negative Base	NEGATIVE VOICE.		
	Desiderative Adjective	<i>irai</i>	<i>irelai</i>	<i>iru</i>
	Adjective of Probability	<i>iriso na</i>	<i>ireso na</i>	<i>i</i>
	Polite Present	<i>irimasā</i>	<i>iremasā</i>	<i>ire</i>
	Gerund	<i>ite</i>	<i>irete</i>	<i>i</i>
	do. Emphasised	<i>itcha</i>	<i>irecha</i>	
	Certain Past	<i>itita</i>	<i>ireta</i>	
	Probable Past	<i>ittarō</i>	<i>iretarō</i>	
	Conditional Past	<i>ittaraba</i>	<i>iretaraba</i>	
	Concessive Past	<i>ittaredo(mo)</i>	<i>iretaredo(mo)</i>	
	Frequentative Form	<i>ittari</i>	<i>iretari</i>	
	Imperative	<i>ite!</i>	<i>ire!</i>	
	Conditional Present	<i>ireba</i>	<i>ireeba</i>	
	Concessive Present	<i>iredo(mo)</i>	<i>iredo(mo)</i>	
	Probable Pres. or Fut.	<i>iro</i>	<i>ireyo</i>	
	Imperative	<i>iru-na!</i>	<i>iru-na!</i>	
	Improb. Pres. or Fut.	<i>irumai</i>	<i>iremai</i>	
	Certain Pres. or Fut.	<i>iran(i) or irana(i)</i>	<i>iren(i) or irenai</i>	
	Certain Past	<i>irananda or iranakatta</i>	<i>irenanda or irenakatta</i>	
	Probable Past	{ <i>kantarō</i> or <i>irana-</i> <i>kattarō</i> }	{ <i>irendarō</i> or <i>irena-</i> <i>kattarō</i> }	
	Frequentative Form	{ <i>iranandari</i> or <i>irana-</i> <i>kattari</i> }	{ <i>irendandari</i> or <i>irena-</i> <i>kattari</i> }	
	Conditional Present	{ <i>iranaba or iranakereba</i> <i>irandara(ba) or ira-</i> <i>nakattara(ba)</i> }	{ <i>irenba or irenakereba</i> <i>irendara(ba) or ire-</i> <i>nakattara(ba)</i> }	
	Conditional Past	{ <i>irandō(mo) or irana-</i> <i>kere(mo)</i> }	{ <i>irendō(mo) or irena-</i> <i>kere(mo)</i> }	
	Concessive Present	<i>irazu</i>	<i>irezu</i>	
	Gerund	<i>iranaki de</i>	<i>irenakute</i>	
		<i>iranai de</i>	<i>irenai de</i>	

VERBS USED AS OTHER PARTS OF SPEECH.

- ¶ 362. Some few verbs, mostly in the gerundial form, are used as postpositions, e.g.

motte "with," "by means of;" from *motsu* "to hold;"
ni yotte, "owing to;" from *yoru*, "to rely."

- ¶ 363. Others correspond to English adverbs, adverbial phrases or conjunctions, thus:

amari, "too (much);" indefinite form of *amaru*, "to exceed."

hajimete, "for the first time," { gerund of *hajimeru*,
 "never before." { "to begin."

kaette, "contrary to what one might expect;" gerund of *kaeru*, "to return."

nokorazu, "without excep- { negative gerund of
 tion," "all." { *nokoru*, "to remain."

sayō nara, "goodbye," lit. "if that { *nara* (*ba*), conditional
 be so (we shall meet again). { of *naru*, "to be."

semete, "at least," "at most;" gerund of *semeru*, "to treat with rigour."

shiite, "urgently;" gerund of *shiiru*, "to urge."

sōshite, "and then," "and" { lit. "having done so,"
 (after verbs). { *shite* being the gerund
 of *suru*, "to do."

subete, "altogether," "all." { gerund of *suberu*, "to
 unite in one."

wakete, "specially;" gerund of *wakaru*, "to divide."

- ¶ 364. The present tense is sometimes doubled and used adverbially, thus:

kaesu-gaesu, "over and over again;" from *kaesu*, "to send back."

- ¶ 365. It has already been shown in pp. 125—126 how Japanese verbs frequently replace the adjectives of European languages.

CHAPTER X.

THE ADVERB, INTERJECTION AND CONJUNCTION.

¶ 366. Japanese has few if any true adverbs. Almost all the words corresponding to our adverbs prove, on examination, to be stragglers from the other parts of speech. It will, however, afford some insight into the nature of the language, and be practically useful to students, to glance at the various expedients by which the necessity for adverbs is obviated.

¶ 367. I. The indefinite forms in *ku* of adjectives are used adverbially, and correspond for the most part to English adverbs in “ly,” although, as has been explained in p. 109, ¶ 180, such is not their original force:—

<i>Zōsa</i> Difficulty <i>masū.</i> <i>tuates</i>	<i>naku</i> not-being,	<i>deki-</i> <i>(it)</i> even-	}	It can be easily done.
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<i>Atarashikū</i> Newly	<i>tsūkurimashita.</i> have-made	{	It has been newly built.
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<i>Kitanarashiku</i> ¹ <i>miemasū.</i> ²	{	It looks ² dirt(il)y ¹ . (Conj. p. 110, ¶ 181.)
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N. B. There are a few adjectives which are no longer used colloquially except in the *ku* form corresponding to our adverbs, e.g. *kotogotoku*, “altogether;” *mattaku*, “quite.”

¶ 368. II. Japanese nouns often correspond to European adverbs, e.g. *aida*, lit. “an interval,” i.e. “while;” *kon-nichi*, lit. “this day,” i.e. “to-day;” *jūbun*, lit. “ten

parts," i.e. "plenty;" *ōkata*, lit. "great side," i.e. "mostly;" *koko*, lit. "this (1st. *ko*) place (2nd. *ko*)," i.e. "here." Words of this class retain their substantive character so completely, that the equivalents of such particles as "of," "at," "from," etc.,—in fact the post-positions,—can be construed with them as readily as with any other substantives, thus:

<i>Doko made o ide ni</i>	}	How far are you going?
<i>Where till, honourable exit to</i>		
<i>narimasū?</i>		
<i>becomes?</i>		

<i>Asūko kara saki wa, ji-</i>	}	It is no distance on from there to the next place.
<i>There from, front as-for, im-</i>		
<i>ki desū.</i>		
<i>mediately is</i>		

<i>Koko no ido wa, suidō</i>	}	They say that the water in this well comes from the aqueduct.
<i>Here 's well as-for, aqueduct</i>		
<i>da sō desū.</i>		
<i>is appearance is</i>		

<i>Ima wa te-sūki de</i>	}	I am at leisure just now.
<i>Now as-for, hand-empty</i>		
<i>gozaimasū.</i>		
<i>am</i>		

<i>Itsu no ma ni ka tsūki</i>	}	The moon has risen without our noticing when it rose.
<i>When 's interval in ?, moon</i>		
<i>ga agarimashita.</i>		
<i>(nom.) has-risen</i>		

<i>Itsumo no kimono de yoro-</i>	}	My ordinary clothes will do quite well. (Said to one's own servant.)
<i>Always 's clothes by (is)</i>		
<i>shii.</i>		
<i>good</i>		

<i>Ato de, koko wo sōji</i>	}	Please clean this room afterwards. (Said to the servant at a hotel.)
<i>After by, here (accus.) cleansing</i>		
<i>shite kudasai.</i>		
<i>doing condescend</i>		

- ¶ 369. Some nouns receive an adverbial tinge by means of reduplication, as ;

naka-naka, "very," "more than you might think;"
from *naka*, "inside."

tabi-tabi, "often;" from *tabi*, "a time" (*une fois*).

toki-doki, "sometimes;" from *toki*, "time" (*le temps*).

tokoro-dokoro, "here and there;" from *tokoro*, "a place."

- ¶ 370. There are also many words which are nouns etymologically speaking, but which are always or almost always used as adverbs, and which mostly take the postposition *ni*, as *jiki* or *jiki ni*, "immediately;" *sude ni*, "already;" *sugu* or *sugu ni*, "directly."

- ¶ 371. Phonetic decay has considerably altered some of these words in their passage from other parts of speech to the state of adverbs. Thus *dō* ? "how?" is a corruption of *dono yō* ? "what manner?" Similarly *kō*, "in this way," "thus;" *sō*, "in that way;" and *ā* "in that way," are derived from *kono yō*, *sono yō* and *ano yō*.

- ¶ 372. III. Many words which we are obliged to translate by adverbs are the gerunds of verbs, as explained in p. 206. How truly words of this class retain their verbal force even at the present day, may be seen from the use of such phrases as *Hitori*¹ *mo*² *nokorazu*³, "Every one of them," lit. "Even² one-person¹ remaining-not³ (behind)."

- ¶ 373. The following are a few of the chief Japanese words corresponding to our adverbs, not already mentioned in this chapter. Some more will be found in the paradigm on p. 45 :—

bakari, "about," "only."
chi(t)to, } "a little,"
chotto, } slightly.
choito, }
dake, "only," "about,"
 "as.....as."

hanahada, "very."

ikaga? "how?"

itsudemo, "always;" *with*
a negative verb "never."

ma, "quite" (always com-
 bined with the follow-
 ing adjective, whose
 initial consonant is
 doubled, as *makkurai*,
 "pitch-dark," from *ku-
 rai*, "dark").

mada, "still;" *with a nega-
 tive verb* "not yet."

mazu, "in the first place,"
 "well."

mō, "already;" *with a
 negative verb* "no more."

mohaya, same as *mō*.

motto, "more."

narutake, "as ... as possi-
 ble;" "if possible."

naze? "why?"

shosen, "after all."

sūkoshi, "a little."

tada (vulgarly and empha-
 tically *tatta*), "merely,"
 "nothing but."

tadaima, "immediately"
 (from *tada* and *ima*,
 "now").

taisō, "much," "very."

takūsan, same as *taisō*.

yahari (emphatically *yap-
 pari*), "also."

yohodo (emphatically *yop-
 podo*), "very."

zehi, "positively" (from
 Chinese *ze*, "good," and
hi "bad," like our phrase
 "for better for worse").

zuibun, "a good deal,"
 "pretty" (as in "pretty
 tired").

- ¶ 374. It may seem strange that the foregoing list should contain no equivalent for our adverbs of affirmation and negation, "yes" and "no." The reason is that there are no words exactly corresponding to our "yes" and "no" in Japanese. There is, it is true, a word *ie* which means "no." But it is little used except when the denial is an indignant one. The word *he!* *hei!* or *hai!* which may sometimes be translated by "yes," is properly an interjection used to show that one has heard and understood

what has been said to one. It does not generally imply assent to a statement. Thus, when a tea-house girl is called, she will cry out *hei!* simply to show that she is coming immediately.

Instead of "yes," the Japanese say "that¹ is² so," *sō³ da*,² more politely *sō desu*, still more politely *sayō de gozaimasū*. Similarly for "no" they say "that is not so," *sō ja nai*, politely *sayō de gozaimasen*. Or else they repeat the verb of the question, thus:

<p>O <i>wakari ni nari-</i> Honourable understanding to has- <i>mashita ka?</i> (For use of past tense) become ? (here, conf. ¶ 274.)</p>	}	Do you understand?
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<p><i>Wakarimashita.</i> Have-understood</p>	}	Yes.
--	---	------

<p><i>Wakarimasen.</i> Understand-not</p>	}	No.
---	---	-----

<p>O <i>ide ni narimasū ka?</i> Honourable exit to becomes ?</p>	}	Is he coming?
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<p><i>Sayō de gozaimasū.</i> So (it) is</p>	}	Yes.
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¶ 375. The Japanese have a habit which generally proves irritating to foreigners of answering one question by another, especially in cases where a European would simply say that he did not know. Thus:

<p>O <i>kaeri ni narimashita ka?</i> Honourable return to has-become ?</p>	}	Have they come home?
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<p><i>Ikaga de gozaimasū ka?</i> How is ?</p>	}	How is it? i.e. I don't know.
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¶ 376. The Japanese idiom differs from ours with respect to the answer given to a negative interrogative. The following example will serve to illustrate the difference:

Isn't he coming? *Kimasen ka?*

No. (i.e. It is so as the negative in your question implies.) *Sayō de gozaimasū.*
Kimasen.
He.

Oh! yes, he is. *Kimasū.*

Of course he is! *Kimasū to mo.*

¶ 377. Adverbial phrases are formed by means of the postpositions *de*, *mo*, *to*, and especially *ni*, thus:

<i>don to</i> , "with a bang."	<i>shidai-shidai ni</i> , "little by little."
<i>jōzu ni</i> , "skilfully."	<i>sude ni</i> , "already."
<i>maru de</i> , "quite."	<i>tonto mo</i> (with a negative verb) "not in the least."
<i>metta ni</i> (with a negative verb), "rarely."	<i>waza to</i> , "on purpose."

¶ 378. Onomatopes, like the English words "ding-dong," "topsy-turvy," "higgledy-piggledy," etc., which are generally classed as adverbs, are extremely numerous in Japanese. Such are *bura-bura*, expressive of sauntering; *guzu-guzu*, expressive of complaining or scolding; *kyan-kyan*, expressive of the yelping of a dog; *pika-pika*, expressive of glitteringness; *soro-soro*, expressive of slow jogging along; *bon-yari*, expressive of dullness; *katchiri*, expressive of a clicking sound, etc., etc. Almost all words beginning with the letter *p* are onomatopes, excepting *pan*, "bread," which was borrowed from the Spanish missionaries in the 16th or 17th century.

INTERJECTIONS.

¶ 379. The chief interjections, besides *he!* and those more or less inarticulate "ah's!" "oh's!" and "eh's?" which occur in all languages, are :

Aita! a cry of pain, derived from the exclamation *aa!* and *ita*, the stem of the adjective *itai*, "painful."

Ara! an exclamation of surprise, used chiefly by women.

Dokkoisho! a sort of sigh of relief, used for instance when one has safely lifted something heavy and put it in its place. This word is rarely used by any but the lower classes.

- ¶ 380. *Dōmo*, lit. "even (*mo*) how? (*dō?*)."
It expresses difficulty, hopelessness, astonishment, and corresponds to some extent to such English phrases as "do what I may," "well I never!" "really now!" or to an emphasis on the chief word of the clause, thus:

Omoshirokute dōmo..... } It was so amusing, that.....
Being-amusing

the sentence remaining unfinished. But very often *dōmo* or *naka-naka dōmo* are mere expletives used to gain time and to atone for paucity of ideas.

- ¶ 381. *Ke* or *kke*, a corruption of *keri*, a classical termination of verbs derived from *kuru*, "to come." *Ke* has the force of "surely!" Thus *atta* means "there was;" but *atta-kke* is "surely there was!"

Koso; an emphatic particle used to strengthen the word which precedes it.

Mā! an exclamation of surprise or entreaty, used chiefly by women. Very often it sinks into meaning nothing at all.

- ¶ 382. *Naruhodo!* a very useful word, for which there is no exact English equivalent. When pronounced in a tone of great surprise, it corresponds to "Who would have thought it?" "You don't say so!" "Well, I never!"

But more often it is pronounced in an assenting tone of voice, and then it means "Oh indeed!" "Really!" "I see." When some one is telling you a long story, it is usual to chime in with a *naruhodo* at every point he makes, or every time he pauses to take breath. Instead of *naruhodo*, one may say *Sō¹ desū² ka³?* lit. "Is² that so¹?" or less politely *Sō ka?*

- ¶ 383. *Ne* or *Nē*, vulgarly and provincially *nā* or *nō*, serves to draw attention to the preceding word or clause. The meaningless "you know," or "don't you know," with which so many English speakers interlard their remarks, has been suggested as the nearest equivalent to it in our language. Occasionally it might be rendered in French by *n'est-ce pas?* in German by *nicht wahr?* and in English by such idioms as *is it?* *do you?* *won't they?* etc., according to what had gone before. *Ne* belongs exclusively to familiar intercourse, and should never be employed on official or public occasions. Some persons are in the habit of beginning many of their sentences and even of calling people by means of the words *ano ne!* (*ano* means "that"), just as Englishmen often begin by "I say!"

- ¶ 384. *Oya-oya!* an exclamation of great surprise, heard chiefly from the mouths of women.

Sa! or *Sā!*—Short *sa* is used emphatically at the end of a sentence, by the lower classes thus:

<i>Kore kara iku no sa!</i>	{	Now we'll go along!
<i>Now from (we) go</i>		(Now in this case is emphatic also.)

Short *sa* or long *sā* are used indifferently to urge, hurry or defy, as

<i>Sa! o ide nasai!</i>	{	Come along! come
<i>honourable exit deign</i>		along!

Yo is used emphatically at the end of a sentence, thus:
Arimasen yo! "I have none, and there's an end of it!"

Zo hardly belongs to the Colloquial, but may perhaps still sometimes be heard at the end of a sentence, to which it adds emphasis. *Ze* seems to be a variation of *zo*.

N. B. The personal pronoun *anata*, "you," is sometimes intercalated in a sentence with a certain interjectional or expletive force, chiefly by members of the lower classes.

BAD LANGUAGE.

385. Japanese is honourably distinguished from most languages of the world by the total absence of oaths. Where, for instance, a European driver would probably swear at his unmanageable steed, a Japanese will only emphatically exclaim *kore!* lit. "this!" or *sore!* "that." *Korya!* and *sorya!* (for *kore wa* and *sore wa*) are used, much in the same way, as scolding words. The words *baka!* "fool!;" *berabō-me*, "scoundrel;" *chikushō!* "beast;" etc., are common terms of abuse. The *me* of *berabō-me* is a sort of particle of contempt, which may be suffixed to any noun, as *ano onna-me*, "that wench," "that donkey of a woman."

SPECIAL PHRASEOLOGY.

386. In Japanese, as in English, there are numerous special words and corruptions of words, which are used by young children and also by adults in addressing young children. Such are:

abayō, "goodbye."

an-yō, from *ashi*, "the feet," hence "to walk."

bāya, from *obasan*, "an old lady," "grandmama."

bebe, "clothes."

<i>botchan</i> ,* “a little boy.”	<i>nenne</i> , from <i>neru</i> , “to sleep.”
<i>chan</i> , from <i>san</i> , “Mr.,”	<i>nennei</i> , from <i>ningyō</i> , “a doll.”
“Mrs.,” “Miss.”	
<i>enko</i> , “to sit.”	<i>tētē</i> , “to receive,” “to take.”
<i>jojo</i> , from <i>zōri</i> , “sandals.”	<i>ūmamma</i> ,† “food.”
<i>mae-mae</i> , from <i>mae-kake</i> , “a bib.”	<i>wan-wan</i> , “a dog.”

¶ 387. There are also some few words which are almost confined to the fair sex. Such is, for instance, *o hiya*, “cold water,” which men call *mizu*.

¶ 388. A number of objects and actions receive peculiar designations in the mouths of the Imperial Family and of those privileged to address them. Although ordinary mortals have no use for this exalted phraseology, a few specimens of it will doubtless not fail to interest the student. Some of the Court words are survivals from Classical times; some are euphemisms (e.g. *ase*, “sweat,” used to signify “blood”); some, as *kachin* and *o kabe*, belong also to the language of women, and some are of uncertain origin :—

ORDINARY EXPRESSION.	COURT LANGUAGE.	ENGLISH.
<i>aruku</i> ,	<i>o hiroi</i> , (lit. honourable picking up)	“walking.”
<i>chi</i> ,	<i>ase</i> , (lit. sweat)	“blood.”
<i>dango</i> ,	<i>ishi-ishi</i> ,	“a dumpling.”
<i>deru</i> ,	<i>o nari</i> , (lit. honourable becoming)	“going out.”

* Derived from *bōsan*, “a Buddhist priest,” Japanese children resembling Buddhist priests in having shaven pates.

† Not to be confounded with the term *o mamma*, “rice,” “food,” used by adults. *Ūmamma* may perhaps be traced to *ūmai*, “good to eat.”

<i>juban,</i>	<i>hiyo,</i>	“ a shirt.”
<i>kami,</i>	<i>o gushi,</i> (classical)	“ hair.”
<i>kane,</i>	<i>takara,</i> (lit. treasure)	“ money.”
<i>kome,</i>	<i>yone,</i> (classical)	“ rice.”
<i>miso,</i>	<i>o mushi,</i> (lit. honourably steamed)	“ bean-sauce.”
<i>mizu,</i>	<i>o hiya,</i> (lit. honourably cool)	“ cold water.”
<i>mochi,</i>	<i>kachin,</i>	“ a rice-cake.”
<i>neru,</i>	<i>mi koshi,</i>	“ sleeping.”
<i>sakana,</i>	<i>o mana,</i> (conf. Colloquial <i>mana-ita,</i> a board for cleaning fish on)	“ fish (food).”
<i>sake,</i>	<i>kukon,</i>	“ rice-beer.”
<i>tōfu,</i>	<i>o kabe,</i>	“ bean-curd.”
<i>zōri,</i>	<i>kongō,</i>	“ sandals.”

CONJUNCTIONS.

¶ 389. Conjunctions can scarcely be said to exist in Japanese, their place being taken, partly by conjugational forms of the verb and adjective, partly by postpositions, partly by nouns. With regard to the word “and,” which is in Western languages the most constantly recurring of all conjunctions, the necessity for it between verbs or clauses is almost completely obviated in Japanese by the construction with the gerund explained in ¶ 280 and 281. Between nouns, “and” is sometimes represented by *ni* or *to*, as explained in ¶ 109 and ¶ 119. Occasionally it is represented between verbs by the phrase *sō shīte*, lit. “having done so.” But this idiom must not be used too freely. “But” is sometimes represented by *shikashi*; but neither must this word be repeated nearly so often as “but” is in English.

The following references to sections of this work, in which words or constructions corresponding to the chief English conjunctions are treated of, may perhaps be found useful :

"although,"	see ¶. 288.	"neither..."	} see ¶ 102.
"as,"	" " 99 & 287.	"nor,"	
"because,"	" " 99.	"since,"	" " 99 & 135.
"but,"	" " 288.	"than,"	" " 135 & 212.
"either...or,"	" " 97.	"that,"	" " 117.
"if,"	" " 287.	"whether,"	" " 97.

- ¶ 390. "As," meaning "in the same manner as," is expressed by the noun *tōri*, "lit." "road," "way;" thus :

Kono tōri no mono. Such things as this.
This way 's things

Watakūshi no in tōri ni nasai. } Please do as I
I of saying way in deign } tell you.

- ¶ 391. Details concerning the best manner of translating the English conjunctions into Japanese in various contexts belong not so much to the grammar as to the dictionary. The student is accordingly referred to Messrs. Satow and Ishibashi's excellent "English-Japanese Dictionary of the Spoken Language," where the words in question are amply illustrated.

CHAPTER XI.

HONORIFICS.

¶ 392. No Language in the world is more saturated with honorific idioms than is Japanese. These idioms affect, not only the vocabulary, but the grammar. Therefore, although scattered references have been made to them in former chapters, it seems advisable to gather together under one heading all the leading manifestations of a habit of speech, without a proper mastery of which it is impossible to speak Japanese with any approach to correctness.

¶ 393. The use of honorifics is guided by four main considerations, which are that :

I. Honorific forms are used in speaking of the actions or possessions of the person addressed, while depreciatory forms are used in speaking of oneself. In other words, what we should style the first person is self-depreciatory, and the second person is complimentary.

II. In speaking of others (what we should call the third person), honorifics are only used if the person spoken of is superior in rank to the person spoken to, or if he is present, and, though not a superior, at least an equal.

III. There are gradations in the use of honorifics, according to the greater or lesser respect meant to be paid to the person spoken to or of.

IV. Honorifics have a tendency to lose their original signification, and to sink into mere marks of a cultivated style of speech. Sometimes they become absolutely meaningless.

¶ 394. It has been asserted by some that the use of honorifics in Japanese replaces that of the personal pronouns of European Languages. This is not strictly correct. The expression *go hon*, for instance, means "the august book," not only etymologically, but also in the mind and intention of every Japanese speaker who makes use of it. It is only because "you" are an august person, that the words *go hon* come in many contexts to correspond pretty closely to our more precise phrase "your book." The correspondence is still only approximate; for very often *go hon* may mean the book of some other august lady or gentleman different from you, i.e. it may mean "her book" or "his book." In some circumstances it may denote the book of the most august of all persons, viz. the Mikado. Similarly *go yō*, "august business," may be either "your business," "his business," or "Government business." Like considerations apply to all other honorific phrases.

¶ 395. Descending from general considerations to particulars, the student should remember the following leading facts:—

In addressing an equal or superior, the word *o*, "honourable," or *go*, "august" (*conf.* ¶ 210), is prefixed to most of the nouns denoting objects belonging to or connected with him in any way. Even adjectives and adverbs sometimes take one or other of the honorific prefixes. *O*, being of Japanese origin, is mostly used with native Japanese words, while *go*, which is of Chinese

origin, is mostly used with words borrowed from the Chinese. But usage admits of numerous exceptions to this rule.—*O* and *go* are applied to the third person, subject to the limitations mentioned in Sec. 393.

¶ 396. Here are a few familiar instances of the use of these honorific prefixes ;

<i>O kodomo-shu.</i>	Your (or his) children.
<i>O taku.</i>	Your (or his) house.
<i>O taku desū ka ?</i>	Is he at home ?
<i>O rusu.</i>	Your (or his) absence.
<i>O rusu desū.</i>	He is out.
<i>Go shōchi.</i>	Your (or his) consent.
<i>Go shinrui.</i>	Your (or his) relations.
<i>Go son.</i>	{ Your (or his) loss (in money, etc.).
<i>O kega.</i>	Your (or his) wound.
<i>O kage de.</i>	{ By your (or his) kind influence (<i>lit.</i> shade).
<i>O yasū gozaimasū.</i>	{ It is cheap (i.e. I have the honour to offer it to you cheap).
<i>Yohodo o kirei desū.</i> Very honourably pretty is	{ It is very pretty (e.g. this garden of yours).
<i>Danna wa, o isogashiū</i> Master as-for, honourably busy <i>gozaimasū.</i> is	{ My master is busy.
<i>Go mottomo de gozaimasū.</i> August very is	{ You are perfectly right.
<i>Go taikutsu de gozaima-</i> August tedium probably- <i>shitarō.</i> was	{ You must have been bored.

- ¶ 397. Occasionally the word *sama*, "Mr." is added, in order to make the expression still more polite, thus :

<i>Go</i>	<i>kurō sama.</i>	} (Thanks for) your trouble.
August	trouble Mr.	
<i>O</i>	<i>machi-dō</i>	} You have had a long time to wait ; or Excuse me for keeping you waiting so long.
Honourable	wait-long	
<i>sama.</i>		
Mr.		
<i>O</i>	<i>kinodoku</i>	} I am sorry for your sake.
Honourable	poison-of-the-spirit	
<i>sama.</i>		
Mr.		

- ¶ 398. Examples such as these introduce us to the use of *o* and *go* in (so to speak) an *objective* way, which at first sounds strange to European ears, thus :

<i>Go</i>	<i>busata itashimashita.</i>	} I have been sadly remiss about calling upon you.
August	remissness (I) have-done	
<i>Go</i>	<i>burei mōshi-agemashita.</i>	} I was very rude to you.
August	rudeness (I) said-lifted	
<i>O</i>	<i>jama itashi-</i>	} Excuse me for having interrupted you.
Honourable	obstacle (I) have	
<i>mashita.</i>		
done		

At a first hearing, the literal meaning of the individual words may cause the student to think that the Japanese speaker is applying honorifics to himself. Far from any Japanese mind is such a thought. The idea underlying these idioms is that the remissness, the rudeness, the interruption, and what not, of which I have been guilty with regard to you, have a sort of reflected glory cast on them by their connection with so exalted a personage as yourself. It is as if one should say "I have had the honour to be remiss in calling ;" "I had the honour to be rude to

you," etc. Moreover such phrases about remissness in calling, about rudeness, etc., are for most part mere verbiage corresponding to no reality.

¶ 399. The phrase *o saki*, "honourably first," is used in two contrary ways. It sometimes means "Please do *you* go first" (*après vous*), sometimes "Kindly excuse *me* for going first."

¶ 400. Many words in common use take *o* without any honorific intent vis-à-vis the person spoken to, especially in the mouths of women and of the lower classes. Thus we daily hear such expressions as

<i>o bake</i> , "a ghost."	<i>o tenki</i> , "the weather."
<i>o cha</i> , "tea."	<i>o tera</i> , "a Buddhist temple."
<i>o deki</i> , "a pimple," "a boil."	<i>o tomurai</i> , "a funeral."
<i>o hiya</i> , "cold water."	<i>o tsuyu</i> , "soup" (lit. "dew").
<i>o kami</i> , "the government."	<i>o yu</i> , "hot water," "a hot bath."
<i>o kane</i> , "money."	<i>o zen</i> , "the small trays on which Japanese food is served;" etc., etc.
<i>o kwashi</i> , "cake."	
<i>o naka</i> , "a person's inside."	
<i>o tagai</i> , "mutually."	

These are examples of the tendency of honorifics to become meaningless.

¶ 401. Pedantic speakers sometimes use *on*, the Classical word of which *o* is an abbreviated form. Another honorific current in ancient times was *mi*, synonymous with *o* and still retained in such words as *Mikado*, (see p. 33); *miya*, lit. "honourable house," hence "a Shintō temple," less often "a palace," and, with the addition of the word

sama, "a prince" or "princess" of the Imperial family of Japan. In the phrase *o mi ashi*, "your feet," the two honorifics *o* and *mi* are used pleonastically.

¶ 402. In order to make verbs polite, the plain forms, as given in the verbal paradigms on pp. 138—143, are replaced by those in *masū*, as given on p. 144. These are, however, scarcely honorific in the proper sense of the word, that is to say that they are more often simply marks of a polite style, than of special respect to the person addressed. For the latter purpose it is usual to employ a periphrasis consisting of the word *o*, "honourable," the indefinite form of the verb, and *mōsu* if the first person is intended, or *nasaru* (less frequently *ni naru*) if the second or third person is intended. Thus *tanomu*, "to ask," becomes *o tanomi mōsu*, "I ask," and *o tanomi nasaru*, or *o tanomi ni naru* "you ask." The past *tanonda* becomes *o tanomi mōshita* and *o tanomi nastta*, etc. The polite termination *masū* may be added, thus: *o tanomi mōshimasū o tanomi nasaimasū*; *o tanomi mōshimashita*, *o tanomi nasaimashita*. The periphrases here indicated are used in addressing equals and superiors. They need not indeed always be given the preference over the simpler forms, but they should be scattered about pretty freely. The more exalted the rank of the person addressed, the more frequently should they be introduced.

¶ 403. Another way of making a verb honorific is to replace the ordinary conjugation by the corresponding potential forms, it sounding more polite to suggest that a person *is able to do* a thing, than bluntly to state that he does it. Thus we have *noborareru* for *noboru* "to go up;" *naku narareru* for *naku naru*, "to die." This way of speaking is specially affected by the lower classes.

¶ 404. The use of the verb *ageru*, “to raise,” construed with the gerund, shows that something is being done by that lowly person myself for some one above me. The use of *itadaku* shows that some one superior to me is kind enough to do something for me. We have already treated of this incidentally under the heading of passive verbs, in ¶ 312, p. 181. Here are two or three additional examples:

<i>Kiite</i>	<i>agemashō.</i>	}	I will go and ask (for you).
Hearing	will-lift-up		
<i>Kiite</i>	<i>itadakitō</i>	}	I wish you would be so kind as to ask (for me).
Hearing	wish-to-put-on-the-head		
<i>gozaimasū.</i>			
am			
<i>Oshiete</i>	<i>itadakitai.</i>	}	I wish you would be so kind as to show me how.
Teaching	wish-to-put-on-the-head		
<i>O</i>	<i>tsuide</i>	}	I venture to hope that you will take that opportunity of letting me see it.
Honourable	opportunity		
<i>misete</i>	<i>itadakitō</i>		
showing	wishing-to-receive		
	<i>gozaimasū.</i>		
	am		

¶ 405. There are, moreover, several constantly recurring ideas, for which separate verbs are employed according as the expression is meant to be honorific or humble. The chief of these are:

PLAIN VERB.	HONORIFIC.	HUMBLE.
<i>au</i> , “to meet;”	<i>o ai nasaru</i> ,	<i>o me ni kakaru</i> .
<i>iku</i> , “to go;”	{ <i>o ide nasaru</i> ,* <i>irassharu</i> ,	} <i>mairu</i> , <i>agaru</i> .
<i>iru</i> or “to be;”	{ <i>o ide nasaru</i> ,	
<i>oru</i> ,	<i>irassharu</i> ,	} <i>iru</i> , <i>oru</i> .

* Or *o ide ni naru*. Similarly in the instances given below.

PLAIN VERB.	HONORIFIC.	HUMBLE.
<i>iu</i> , "to say;"	<i>ossharu</i> ,	<i>mōshi-ageru</i> .
<i>kariru</i> , "to borrow;"	} <i>o kari nasaru</i> ,	<i>haishaku suru</i> .
<i>kiku</i> , "to hear;"	<i>o kiki nasaru</i> ,	<i>uketamawaru</i> .
<i>kuru</i> , "to come;"	{ <i>o ide nasaru</i> , <i>irassharu</i> ,	} <i>mairu</i> , <i>agaru</i> .
<i>miru</i> , "to see;"	<i>goran nasaru</i> ,	<i>haiken suru</i> .
<i>miseru</i> , "to show;"	<i>o mise nasaru</i> ,	<i>o me ni kakeru</i>
<i>suru</i> , "to do;"	{ <i>nasaru</i> , <i>asobasu</i> ,	} <i>suru</i> .
<i>taberu</i> "to eat;"	<i>meshi-ageru</i> ,	{ <i>itadaku</i> ; <i>chō-dai suru</i> .
<i>ukeru</i> , "to receive;"	} <i>o uke nasaru</i> ,	{ <i>itadaku</i> ; <i>chō-dai suru</i> .
<i>yarū</i> , "to give;"	{ <i>kudasaru</i> , <i>kureru</i> , (less polite).	} <i>ageru</i> . <i>shinjō suru</i> .

N. B. The slightly irregular verb *irassharu* (see p. 154), which is used to express so many shades of meaning, is a corruption of *iraserareru*, the potential of the causative of *iru*, "to enter." *Ossharu*, the honorific equivalent of *iu*, "to say," is a corruption of *ōserareru*, the potential of the little-used verb *ōseru*, "to say."

¶ 406. Of course the honorific verbs can only be used in speaking to or of others, while the humble verbs are applied only to the speaker himself or to some one intimately connected with him, for example his own child or servant.

¶ 407. The treatment of the imperative mood calls for special notice. The honorific verbs mentioned in ¶ 405 make use of their imperatives, thus :

<i>asobase !</i>	"be pleased to do !"
<i>goran nasai !</i>	"deign to look !"
<i>irasshai or irasshai- mashi !</i>	} "deign to go, to come, to be !"
<i>o ide nasai !</i>	
<i>kudasai !</i>	"condescend to give !"
<i>meshi-agare !</i>	"deign to eat or drink !"
<i>nasai !</i>	"deign to do !"
<i>osshaimashi !</i>	"deign to say !"

M. B. *O ide nasai* is often familiarly abbreviated to *o ide* ; *goran nasai* to *goran*.

- ¶ 408. But, except occasionally in addressing coolies or one's own servants, the imperative of other verbs can scarcely be said to be in use. Such a style of address would sound too rude and abrupt. The following examples will illustrate the honorific periphrases by which the imperative is habitually replaced :

for <i>kake</i> , Imperative of <i>kaku</i> , "to write."	{ <i>o¹ kaki² nasai³</i> , lit. "honourably ¹ deign ³ to write ² ."
	{ <i>o kaki kudasai</i> , ,, "honourably condescend to write."
	{ <i>kaite kudasai</i> , ,, "writing condescend."
for <i>misero</i> , Imperative of <i>miseru</i> , "to show."	{ <i>o mise nasai</i> ,
	{ <i>o mise kudasai</i> ,
	{ <i>misete kudasai</i> , } "please show me."

N. B. A polite imperative very common in the Written Language is obtained by means of the verb *tamau*, to deign," thus: *kaki-tamae*, *mise-tamae*. It may perhaps still occasionally be heard from the lips of pedantic speakers.

- ¶ 409. The above forms are those generally used in addressing equals or superiors. In speaking to the latter, the degree of politeness may be increased by lengthening the periphrasis, thus : *o¹ kaki² nastte³ kudasai⁴* ("honourably¹

condescend⁴ deigning³ to write²”), *o mise nastte kudasai*. In addressing inferiors one may say *kaite kurei* (“writing give”), *misete kurei*, or *kaite o kun nasai* (“writing honourably giving deign”), *misete o kun nasai*, and similarly with all other verbs. (*Kun* is a corruption of *kure*, the indefinite form of *kureru*, “to give,” of which *kurei* is the imperative (see p. 154.) These latter forms are those to be preferred in speaking to one’s own servants, to guides, and to the servants at small inns and tea-houses. They would be too familiar as a mode of address to one’s friend’s servants or to the servants at a first-class hotel. Such must always be treated to a fair amount of the honorifics illustrated in the preceding paragraphs. The same remark applies *à fortiori* to teachers, office-writers, respectable shopkeepers, etc. In fact, from the point of view of the proper use of honorifics, the term “inferiors” includes few but coolies, peasants and the speaker’s own servants. Other people may, as a matter of fact, be his social inferiors; but politeness forbids his reminding them of this by a rude mode of address. Even animals are often treated to honorifics, as when one says to a dog *o ide!* instead of *koi!* “come here!” *o tachi!* instead of *tate!* “sit up!”

- ¶ 410. It is rather common, in slipshod talk addressed to inferiors, to omit the honorific imperative, thus:

<i>Cha wo irete.</i>	} Make (lit. put in) some tea.
Tea (accus.) putting-in	

(for *Cha wo irete o kun nasai*.)

The sentence thus appears to end in a gerund; but the ellipsis must always be mentally supplied.

- ¶ 411. *Dōzo* and *dōka*, which the dictionaries give as equivalents of our word “please,” are comparatively little used. The honorific equivalents of the imperative amply

make good their absence. Properly speaking, both *dōzo* and *dōka* mean, not so much “please,” as “somehow or other,” “if possible,” “by hook or by crook,” “managing to do a thing,” as in the following example :

<i>Dōka</i>	<i>watakūshi no</i>	} I wish it could be managed so that others would support my view of the matter but.....(I hardly dare hope that they will.)
<i>Somehow-or-other</i>	<i>I of</i>	
<i>jiron wo, hito ga</i>		
<i>contention (accus.) people (nom.)</i>		
<i>sansei shite kurereba ii</i>		
<i>second doing if-give, (is) good,</i>		}
<i>ga.....</i>		
<i>but</i>		

¶ 412. The use of special honorific and humble words is occasionally exemplified in nouns as well as in verbs, especially in the nouns indicative of the degrees of relationship, thus :

PLAIN NOUN.	HONORIFIC.	HUMBLE.
<i>chichi</i> , “father ;”	{ <i>ototsan</i> , <i>go shimpū</i> , <i>go rōjin</i> , }	<i>oyaji</i> .
<i>haha</i> , “mother ;”	<i>okkasan</i> ,	{ <i>haha</i> . <i>o fūkuro</i> .
<i>musūko</i> , “son ;”	<i>go shisoku</i> ,	<i>segare</i> .
<i>musūme</i> , “daughter ;”	<i>o jōsan</i> ,	<i>musūme</i> .
<i>otto</i> , “husband ;” (generally pronounced <i>go teishi</i>)	<i>go teishu</i> ,	{ <i>yado, uchi, taku</i> . (all lit.=“house”); or else the <i>na</i> corresponding to our Christian name may be used.
<i>tsuma</i> , “wife ;”	{ <i>okamisan</i> , (lower class) <i>go shinzo</i> , (middle class) <i>saikun</i> , , <i>okūsama</i> ,* (upper class) }	{ <i>sai</i> . <i>kanai</i> .

* *Okūsama*, also means “a lady” and “my lady.” The term comes from *oku*, “interior,” “recess,” and *sama*, “Mr.” “Mrs.” (referring to the retirement in which ladies formerly spent their lives).

N.B. The humble words for "husband," viz. *yado*, *uchi* and *taku*, generally take *de wa* instead of the nominative particle *ga*, thus:

<i>Yado</i>	<i>de wa,</i>	<i>tabi</i>	<i>ye</i>	} My husband is absent, having gone on a journey.
Husband	as-for,	journey	to	
<i>dete,</i>	<i>rusu</i>	<i>de gozaimasū.</i>		
having-gone, absent		is		

¶ 413. The words *ototsan* and *okkasan* well exemplify the remark made on p. 220, to the effect that Japanese honorifics do not *replace* the pronouns of other languages, though they often serve a somewhat analogous purpose, Being honorific words, *ototsan* and *okkasan* naturally serve to indicate "your father," "your mother," when I am speaking to you. But if I am addressing my own parents, they mean respectively "papa" and "mamma;" for it is natural for a dutiful son to address his own parents politely. It is only in speaking of them to a third person that he will use the humble expressions *oyaji* and *haha*. The term *o fūkuro* is slightly vulgar. The other words in the column marked "Honorific" are used only of the relatives of the person addressed, those in the column marked "Humble" only of the first and third persons.

¶ 414. Pedantic speakers occasionally employ humble terms properly belonging to the Written Language only. Such are *gu*, "stupid;" *hei*, "broken down;" *setsu*, "awkward;" *so*, "rough," coarse;" as in

gu-sai lit. "the stupid wife," i.e. "my wife."

hei-sha, lit. "the broken-down company," i.e. "our firm."

set-taku lit. "the awkward house," i.e. "my house."

so-han, lit. "coarse rice," i.e. "the poor fare which alone I am able to offer you."

¶ 415. But, generally speaking, explicitly depreciatory nouns and indeed explicitly depreciatory words of any class are rare. Speakers show their humility chiefly by abstaining from applying honorifics to themselves, or to anybody or anything connected with themselves. Thus, whereas *o kuni*, lit. “honourable country,” serves to designate “your country,” the simple word *kuni* is taken to mean “my country.” Similarly the simple verbs *komarimashita*, *wakarimashita* naturally in most cases denote the first person, and signify respectively “I was in a quandary,” “I understand” (lit. “have understood”), whereas *Sazo o komari nasaimashitarō* signifies “You must indeed have been in a quandary;” and *O wakari ni narimashita ka?* signifies “Do you understand?”

¶ 416. Of titles, that in commonest use is *Sama*, as in

Kami Sama, “a Shintō god or goddess.”

Shaka Sama, “Buddha” (*the* Buddha, Shaka Muni).

Tenshi Sama, “the Son (Chinese *shi*) of Heaven” (Chinese *ten*), i.e. “the Mikado.”

In speaking of ordinary mortals, *Sama* is mostly abbreviated to *San*, and it then corresponds to our “Mr.” thus :

Watanabe San, “Mr. Watanabe.”

*Kōshi** *San*, “the Minister (Plenipotentiary);—compare the French expression *Monsieur le Ministre*.

Sometimes *San* is replaced by the Chinese word *Kun*, lit. “Prince;” thus, *Watanabe Kun*. This expression is

* *Kōshi*, written with different Chinese characters, also means “Confucius.” But he, as an ancient sage, would be *Kōshi Sama*, not *Kōshi San*.

much affected by the young men of the present day, whose slang is apt to be of the grandiloquent order.

- ¶ 417. There are no words corresponding to our "Mrs." and "Miss." Such periphrases as the following replace them:

Watanabe San no okūsama. } Mrs. Watanabe.
Watanabe Mr. 's lady }

Watanabe San no ojōsan. } Miss Watanabe.
Watanabe Mr. 's young-lady }

Pan-ya no okamisan. The baker's wife.
 (instead of mentioning her
 surname.)

- ¶ 418. Women's Christian names (if one may so call them) take the honorific *o* before and *San* after them; but the *San* is dropped in familiar intercourse. Such names are mostly borrowed from graceful natural objects, thus:

O Haru San, (Honourable) "Spring" (Miss).
O Matsu San, "Pine-tree" "
O Take San, "Bamboo" "

Surnames and men's Christian names do not take the honorific *o*.

- ¶ 419. It is not usual in Japan, as it is in England, to drop the title of "Mr." between friends. To do so sounds contemptuous, or at least savours of that too great familiarity which is said to breed contempt. On the other hand, no Japanese speaker ever applies the word "Mr." to himself. If, therefore, a friend's servant asks what name he is to announce, the caller must give his name simply as *Smith*, *Brown*, or whatever it may be. It would sound ludicrous were he to talk of himself as *Smith San* or *Brown San*.

CHAPTER XII.

SYNTAX.

¶ 420. The fundamental rule of Japanese construction is that qualifying words precede the words they qualify. Thus the adjective or genitive precedes the noun which it defines, the adverb precedes the verb, and explanatory or dependent clauses precede the principal clause. The object likewise precedes the verb. The predicative verb or adjective of each clause is placed at the end of that clause, the predicative verb or adjective of the main clause rounding off the entire sentence.

¶ 421. Postpositions, which are words corresponding for the most part to English prepositions and conjunctions, follow the word or clause to which they belong. This seems, at first sight, an infraction of the fundamental rule of Japanese construction as laid down in the preceding paragraph. But the history of the language shows that this apparent exception is really an exemplification of the rule itself. Some of the postpositions were originally verbs, and as such naturally follow their object, e.g. *kore*¹ *yori*², "than² this¹," "henceforward," lit. "leaning (*yori* being from the verb *yoru*, "to lean") on this." Some were nouns, e.g. *wa* which meant "thing," "person," so that *fune wa*, which now means "as for the ship" or simply "the ship," originally meant the "ship thing." "*Yama no ue*," on the mountain," means lit. "the top (*u*) side (*he*) of (*no*) the mountain"

(*yama*). In such cases it is, historically speaking, the noun which qualifies the postposition, not the postposition the noun. Other postpositions again were independent exclamations, each, so to speak, forming a clause by itself. Such is the accusative postposition *wo*. Altogether, in every case where the etymology of a postposition is traceable, we find that its position *after* the noun constitutes no exception to the main rule of construction set forth in ¶ 420.

- ¶ 422. When the verbs of several clauses are intended to express the same tense or mood, it is only the last of these verbs that takes the suffix by which such tense or mood is indicated. The previous verbs all assume the gerundial (or, in the higher style, the indefinite) form. Adjectives assume either the gerundial or the indefinite form. Conf. ¶ 278—283 and ¶ 180.

N. B. This rule, which was formerly absolutely inviolable, is now occasionally transgressed.

- ¶ 423. Most sentences are subjectless, the verb expressing rather *a coming to be with reference to some person*, than an act explicitly declared to be performed by him. Should there be a subject, it generally heads the sentence. More frequently the word which it is wished to lay stress on is isolated by *wa*, and placed at the beginning of the sentence (see *wa*, p. 74 *et seq.*).

- ¶ 424. The following examples will serve to illustrate the above rules :—

<i>Ki-iroi</i>	<i>hana.</i>	}	A yellow flower.
Yellow-coloured	flower		
<i>Makka</i> (for <i>ma aka</i>)	<i>na</i>	}	A very red face.
Quite red			
<i>kao.</i>			
face			

Kirei ni sorotte
Prettily being-in-order
orimasu.
are } They are all nicely arranged.

Mae kara yoku shit-
Before from, well know-
teru hito.
ing-am person } A person whom I knew well beforehand.

Kura no kagi.
Godown of key } The key of the godown.
 ("Godown" is Far-Eastern)
 (English for a store-house.)

Sake wo nomimasen.
Liquor (accus.) drink-not } I don't drink wine.

Kono tsugi no shūku
This next of post-town
made nan ri hodo
till, what leagues about
arimashō?
probably-is } How many miles may it be to the next town?

Ki wo tsukete kuda-
Spirit (accus.) fixing con-
sai.
descend } Please pay attention.

Itsu made matte
When till having-waited
mo, yūbin ga hitotsu mo
even, post (nom.) one even
kimasen kara, makoto ni
comes-not because, truth in
shimpai ni narimasu.
anxiety to becomes } Wait as I may, no letters come, so that I am getting quite anxious.

Ano hen wa,
That neighbourhood as-for,
fuyu ni naru to, shimo-
winter to becomes when, frost-
doke de michi ga waru-
melting by, roads (nom.) bad-
kute, aruku koto ga deki-
being, walking act (nom.) comes-
masen.
not-out } When winter comes, the roads in that neighbourhood are so bad with the thaw, that it is impossible to walk.

Byōin ye itte,
Hospital to having-gone,
 kūsuri wo totte
medicine (accus.) having-taken,
 kite kurei.
coming give

Go to the hospital, please,
 and get the medicine.
 (Said to a servant).

Iya mō! okite,
No indeed! having-risen,
 te wo arau koto mo
hands (accus.) wash act even
dekimasen de shita. Chōzu-
comes-not-out was. Washing-
bachino mizu ga maru de
basin 's water (nom.) altogether,
 kōri-tsuite shimatte,
freeze-sticking having-finished,
 dō shite mo, shi-yō
how doing even, doing-way
 ga arimasen deshita.
(nom.)-is not was

No indeed! when I got
 up, I couldn't wash my
 hands. The basin was
 entirely frozen over, and
 all my efforts to break the
 ice were in vain.

Sonna koto wo osshaimasezu
Such things (accus.) deigning-not-to-
 ni, sekkaku motte kita
say, toilsomely having-carried have-come
 mon(o) desū kara, dōzo totte
thing (it) is because, please taking
 kudasai.
condescend

Please do not feel
 any such delicacy
 about it, but oblige
 me by accepting it,
 as I have taken the
 trouble to bring it.
 Said to one who hesitates
 to accept a gift.

Or take the following proverb:

Jorō no makoto to tamago no
Courtesan 's truth and, egg 's
 shikaku, areba misoka
four-sides,—if (these) are, last-day-of-the-
 ni tsuki ga deru.
month on, moon (nom.) will-come-out

When you find
 a truthful courtesan
 or a square egg,
 then will the moon
 come out on the last
 night of the month.

N. B. According to the old Japanese calendar, which went by real "moons," not by artificial "months," it would have been a miracle for the moon to come out on the last night of the month, i.e. on the night before new moon.

¶ 425. Now for a slightly more formal example, specially

illustrating the use of the indefinite form in correlated clauses. The example is taken from a recent Buddhist sermon :

Ūma ni mukatte
 Horse to confronting,
 "Kōkō wo tsūkuse!"
 "Filial-piety (accus.) exhaust!"
 ōkami ni mukatte "Chūgi
 wolf to confronting," Loyalty
 wo tsūkuse!" nado to
 (accus.) exhaust!" etcetera that
 itta tokoro ga, dekiru
 said place although, can
 koto de wa gozaimasen
 fact is-not
 ga,— hito wa
 whereas,— man as-for,
 ze-hi zen-aku wo
 right-wrong good-evil (accus.)
 wakatsu chie ga
 discern intelligence (nom.)
 atte, kimi ni chū wo
 being, lord to loyalty (accus.)
 tsūkushi, oya ni
 exhausting, parent to
 kō wo tsūkushi,
 filial-piety (accus.) exhausting,
 kyōdai wa naka
 brethren as-for, intercourse
 yoku, fufu wa
 being-good, spouses as-for,
 mutsumashiku, hōyū ni
 being harmonious, friends to
 wa shitashiku, makoto
 being-intimate, sincerity
 wo motte majiwat-
 (accus.) taking, having-inter-
 te koso, hajimete shin
 course indeed, firstly truth
 no hito to iwaremasū.
 's man that gets-said.

Supposing you were to tell a horse to practise filial piety, or a wolf to practise loyalty, those animals would not be able to do what you required of them. But man has the intelligence wherewith to discern right from wrong, good from evil; and he can only then first be said to be truly man, when he practises loyalty towards his master and filial piety towards his parents, when he is affectionate towards his brethren, when he lives harmoniously with his wife, when he is amiable towards his friends, and acts sincerely in all his social intercourse.

Here the two *tsūkushi*'s, *yoku*, *mutsumashiku* and *shitashiku*,—five indefinite forms,—must all be rendered

by the gerund, because *majiwatte* the verb of the next clause, with which they are all correlated, is a gerund.

- ¶ 426. Next we give another passage from the same sermon, illustrating the use of the gerund in correlated clauses and also, in one instance (*sūkunaku*), that of the indefinite form. *Sūkunaku* is rendered by the present “are few,” because the verb *omoimasū* at the end of the sentence is in the present tense:—

<p><i>Kono goro ni itarimashite,</i> <i>This period at having arrived,</i> <i>Bukkyō to mōsu mono</i> <i>Buddhism that (they) say thing</i> <i>wa, tada katō-jimmin no</i> <i>as-for, merely low-class-people 's</i> <i>shinjiru tokoro to natte,</i> <i>believing place that having-become,</i> <i>chūtō ijō de wa</i> <i>middle-class thence-upwards in,</i> <i>sono dōri wo wakimaeteru</i> <i>its reason (accus.) discerning-are</i> <i>hito ga sūkunaku; shūmon</i> <i>people (nom.) are-few; religion</i> <i>to ieba, sōshiki no toki</i> <i>that if-one-says, funeral-rite 's time</i> <i>bakari ni mochiiru koto no</i> <i>only in employ thing 's</i> <i>yō ni omoimasū.</i> <i>manner in think.</i></p>	<p>At the present day Buddhism has sunk into being the belief of the lower classes only. Few persons in the middle and upper classes under- stand its <i>raison</i> <i>d'être</i>, most of them fancying that religi- on is a thing which comes into play only at funeral ser- vices.</p>
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Again take the following:

<p><i>Hito ka to omoeba, hito</i> <i>Men ? that if-one-thinks, men</i> <i>de mo naku; yūrei ka to</i> <i>also are-not; ghosts ? that</i> <i>omoeba, yūrei de mo nai.</i> <i>if-one-thinks, ghosts also are-not.</i></p>	<p>One might have taken them for human beings; but they were not human beings. Or else one might have taken them for ghosts; but neither were they ghosts.</p>
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Here the indefinite form *naku* has exactly the same sense as *nai*; but it is preferred to *nai* in the first instance, because it merely ends a clause, not a sentence.

For further examples of the correlation of sentences by means of the indefinite form and of the gerund, see pp. 159—162, and also the stories in the Practical Part *passim*.

¶ 427. Of all the peculiarities of Japanese syntax, the most puzzling to the foreign student is the already mentioned fact that most sentences are subjectless. It is not that the subject is dropped but still “understood,” as so frequently happens in Latin, but that it does not exist at all in the mind of the native speaker. The best way of getting behind this difficulty is to consider the case of passive constructions in our own language. We may say for instance “A house in European style has recently been built next door to mine.” Now by whom has it been built? The sentence gives no information on this point. The action is affirmed; but no mention is made of any actor. In Japanese it is just the same, with this difference that the verb used is an active instead of a passive one. English people say “A house has been built (by?).” The Japanese say “(?) has built a house.” In strict reason the two assertions are identical; for it is only the grammatical clothing of the thought, not the thought itself, which varies. Thus the example in question, translated into Japanese, would run as follows:

Konaida watakūshi no tonari ni seiyō-zukuri no ie wo tatemashita,
Recently I of next-door in, European-construction of house (accus.) has-built

i.e. “Next door to me, recently (some one) has built a European house.”

Again, take such an instance as “I think I’ll send these boots to be mended.” We do not in English explicitly state who is to do the mending. In Japanese the sentence will run thus :

Kono kutsu wo naoshi ni yarimashō.
These boots (accus.) mend to will-probably-send

Here the verb *naoshi*, “mend,” is active, but as usual subjectless, so that the wording is, as literally as may be:—“I am going to send the boots *for some one* to mend.” The verb *yarimashō* is subjectless too; but no ambiguity can arise with regard to it. For who, under ordinary circumstances, will trouble himself about any boots but his own? The pronoun “I” is so obviously the one to be supplied, that its omission can cause no uncertainty. The Japanese go the length of omitting personal pronouns in almost all cases. The perpetual iteration of “I” and “me” and “you” and “your,” which characterises the languages of the West, would seem to them no less tiresome than superfluous and ridiculous. The student is referred to almost every page of this book, more particularly to every page of the Practical Part, for examples of the omission of personal pronouns and of the general subjectlessness of verbs. He should also refer to Chapter IV which treats of personal pronouns, and to ¶ 122—125, in which the difficult particle *wa*, which has a bearing on this point, is treated of.

- ¶ 428. The relative order of the direct and indirect objects of the verb depends on circumstances. Whichever of the two it is desired to emphasise comes first. In English the same end is often attained by using the word “the”

for the more important, and "some" for the less important of the two objects, thus :

Hito ni kane wo tsūkawasu
Person to money (accus.) **to-give**
 means "To give the person some money."

Kane wo hito ni tsūkawasu
 means "To give the money to somebody."

¶ 429. Though, properly speaking, every sentence ought to terminate by a verb (or adjective used as a verb), the verb is often omitted for brevity's sake when there can be no mistake as to the meaning, especially in short idiomatic sentences, thus :

Kore (desū) ka ? } Is this it ?
This is ? } (The full form is here the more polite of the two.)

Kore de shimai (desū). } This is the last.
This by, end is } (The full form is the politer.)

Chotto haiken (wo)
A-little respectful-glance (accus.) } Please just let me look
negaimasū). } a minute.
 (I) beg

Watakūshi sansei
I seconding } I beg to second the
(itashimasū). } motion.
 do

Itsu go shukkin
When august office-going } When does he go to
(ni narimasū)? } office ?
 to becomes ?

Makoto ni shibaraku
Truth in, some-time } Really it is quite a time
 (o me ni kakari- } since we last met.
honourable eyes on, (I) hang- }
masen deshita). } (This is a set phrase in constant use.)
 not it-has-been

- ¶ 430. As in the case of verbs only the last of a set of co-ordinated verbs takes the suffix denoting the tense or mood which is common to them all, so also in the case of nouns it is only the last of a set of nouns that takes the postposition common to all. Thus :

*Yokohama*¹, *Kôbe*², *Naga-* } The ports⁶ of⁵ *Yokoha-*
*saki*³ *nado*⁴ *no*⁵ *minato*.⁶ } *ma*, *Kôbe*, *Nagasaki*, etc⁴.

O cha to kwashi }
Honourable tea and cakes } Bring tea and cakes.
wo motte koi. }
(accus.) *having-carried come*

Mo (with any other postposition which may precede it) is, however, suffixed to every noun of a set, thus :—

Ryūkyū ni mo, Chōsen } Both in Loochoo and in
Loochoo in also, Korea } Korea.
ni mo. }
in also

- ¶ 431. Inversion of the regular order of words is rare. It occurs for the most part only then, when a word or clause which ought to have been inserted in an earlier portion of the sentence, has been forgotten and is therefore perforce brought in at the end. From such forgetfulness result phrases like the following, which not infrequently occur in conversation :

Sono okamisan, jishin to ieba, mas-
That married-woman, earthquake that if-one-say perfectly-
sao ni naru,—kowagatte.
green to becomes,—being-frightened

It should, properly speaking, run thus :

Sono okamisan, jishin* { Mrs. (so-and-so) is so
to ieba, kowagatte massao { frightened of earthquakes,
ni naru. (or more politely *nari-* { that she turns green at the
masū.) *masū.*) { bare mention of them.

* If a lady is meant, then say *okūsama*, not *okamisan*. This latter term only denotes married women of the lower or lower middle class.

Again :

Naka-naka hi nando ni atatcha iraremasen,—
Positively fire etcetera at as-for-touching, (I) cannot-be,—
goran no tōri, isogi no yō desū kara.
angust-glance 's way, hurry 's business is because

This sentence should, properly speaking, be

<i>Goran no tōri, isogi no yō desū kara, naka-naka hi nando ni atatcha irare- masen.</i>	{	I am, as you see, far too busy to be able to sit quiet, warming my hands at the fire.
--	---	--

In familiar conversation, occasional inversion, such as that here instanced, may perhaps be thought to add liveliness and variety to the expression. But it would not be considered appropriate in a set speech.

¶ 432. Negatives destroy each other, as in English, thus :

<i>Nai koto wa nai.</i> Not-being fact as-for, is-not	{	It is not a fact that there are none, <i>i. e.</i> There are some, or There are <i>some</i> .
---	---	--

<i>Kō shinakereba narimasen.</i> Thus if-do-not, becomes-not	{	It won't do not to do thus, <i>i. e.</i> It <i>must</i> be done in this way.
--	---	--

¶ 433. Japanese has no negative pronouns, adverbs nor conjunctions, such as the English words “none,” “never,” “neither.....nor.” Their absence is supplied by the negative voice of the verb or adjective, combined with positive pronouns and other positive words. Thus for the English “I know nothing,” a Japanese will say *Na(n)-ni¹ mo² shiranai³*, “(I) know-not³ anything^{1,2},”—more literally (so far as the grammatical expression is concerned) “I ignore everything.” For “There are none to be had anywhere,” he will say *Doko¹ ni² mo³ gozaimasen⁴*,

“Everywhere^{1'2'3} (*more lit. even³ in² where¹*) are-non-existent¹.” The following examples will serve to illustrate the manner in which the various kinds of English negative and quasi-negative assertions and other kindred idioms are expressed in Japanese :

<i>Dare mo shiranai.</i> (familiar.)	} Nobody knows.
Everybody knows-not (<i>i.e. ignores</i>)	
<i>Donata mo go zonji</i>	
Every body against knowledge	
<i>ga nai.</i> (polite.)	
(nom.) is-not	

<i>Shiranai hito mo gozaimasū.</i>	} There are some persons who know not, <i>i.e.</i> Every body doesn't know.
Ignore persons also are	

<i>Shiru hito mo gozaimasū.</i>	} Some people know.
Know persons also there-are	

<i>Shiru hito mo areba,</i>	} Some people know, and some don't.
Know people also whereas-there-are,	
<i>shiranai hito mo gozaimasū</i>	
ignore people also there-are	

<i>Shitteru hito wa sūkunō</i>	} There are few who know; or Few people know.
Knowing-are people as-for, few	
<i>gozaimasū.</i>	
are	

<i>Mattaku zonjimasen.</i>	} I don't know at all.
Completely know-not	

<i>Kuwashiku wa zonjimasen.</i>	} I don't quite know.
Minutely as-for, know-not	

<i>Mattaku tsumi ga nai.</i>	} (He has not committed the smallest crime.
Completely crime (nom.) is-not	

Ano hito wa, ichi-do mo
That person as-for, one-time even } He has never once
kita koto ga gozaimasen. } come.
come act (nom.) is-not

Konai toki mo gozaimasū. } There are times when
Comes-not times also are } he doesn't come, i. e.
 } He doesn't always
 } come.

Kuru toki mo areba, } Sometimes he
Comes times also whereas-there-are, } comes, and some-
konai toki mo gozaimasū. } times he doesn't.
comes-not times also are

Kuru koto wa sūkunō go-
Comes act as-for, few are } He rarely comes.
zaimasū.

Konai koto wa gozaimasen. } There is no such
Comes-not act as-for, is-not } thing as his not
 } coming, i. e. He *does*
 } come.

Sūkoshi mo konaku nari-
A-little even coming-not has- } He has quite left
mashita. } off coming.
become

Are kara ijirimasen. } I have never touched
That from (I) meddle-not } it since then.

Doko ye mo ikimasen. } I don't go anywhere,
Everywhere go-not } or I go nowhere.

Sappari wakarimasen. } I don't understand it
Quite (I) understand-not } at all.
Sūkoshi mo wakarimasen.
A-little even understand-not

Yoku wakarimasen. } I don't quite under-
Well understand-not } stand it.

Yoku wa wakarimasen. { I don't quite under-
Well as-for, understand-not { stand it.

Mina miemasen. { I can't see any of
All appear-not { them.

Mina wa miemasen. I can't see them all.
All as-for, appear-not

N. B. Note the great difference of meaning effected by the limiting force of *wa* in such instances as the last.

Tonto kikimasen. I have heard nothing.
Quite (I) hear not

Amari kikimasen. { I have not heard
Too much hear-not { much.

Hotondo nai kurai desŭ. { There is hardly any;
Almost exists-not degree is { or There is little if any.

Ano hito to kyōdai desŭ
That person with, brother is
kara, shiranai to iu wake
because, ignores that say reason
ni wa mairimasen.
to goes-not

{ It is impossible that
 he shouldn't know
 about it, seeing he is
 the fellow's brother.

- ¶ 434. The difficulty of using negative constructions correctly will disappear as soon as the learner clearly grasps the fact that in Japanese the negative and the verb are not conceived of as two separate ideas, as is mostly the case in European languages, but as a single idea. Even in European languages, however, there is no lack of parallels to this Japanese idiom. Thus "to disapprove," for "not to approve;" "to disregard," for "not to regard;" "impossible," for "not possible," etc., etc.

N. B. *Sūkunai*, "few," is only used predicatively, as instanced in two or three of the examples in the preceding section,—never attributively. Thus we can only render the phrase "Few people know" by

Shitteru hito wa sūkunai (more politely *sūkunō gozaimasū*), never by *Sūkunai hito wa shitteru*. The same remark applies to the kindred adjective *ōi*, “many.” The sole case in which the words *sūkunai* and *ōi* can be used attributively is in relative clauses, e.g.

<i>Nandemo,</i>	<i>shina</i>	<i>no</i>	<i>sūkunai</i>	} Every kind of article is expensive when it is scarce.
Anything-whatever, article's			scarce	
<i>toki wa,</i>	<i>ne</i>	<i>ga</i>	<i>takō gozaimasu.</i>	
time as-for, price (nom.) dear			is	

<i>Kyō wa,</i>	<i>kisha ni</i>	<i>nori-te</i>	<i>ga</i>	} There was a great bustle at the train to-day, because there were such a lot of travellers.
To-day as-for, train in,		riders(nom.)		
<i>ōi kara,</i>	<i>yohodo</i>	<i>konzatsu</i>		
many because, plentifully		confusion		
<i>shimashita.</i>				
did				

- ¶ 435. In Japanese almost all quotation, whether of the words of others or of the speaker's own thoughts, is direct. The manifold shiftings of person, mood and tense, which are brought about in European languages by the use of indirect quotation, are consequently unknown. Thus a Japanese, when mentioning the plans of an absent friend, does not say “He said he would be back by Sunday;” but he repeats his friend's exact words, and says: “He said that: ‘I shall be back by Sunday.’” In Japanese the phrase would run thus:

“*Nichiyōbi made kaeru*” *to* *iimashita.*
 “*Sunday till, (I) will-return,*” *that (he) said*

N. B. The word *to*, “that,” can never be omitted in such contexts. Compare also *to*, pp. 71—72.

- ¶ 439. The only kind of indirect quotation ever employed by the Japanese is a locution with the present tense and the words *yō¹ ni²*, lit “in² the manner¹,” thus:

<i>Kitto kuru yō ni to</i>	} Go and tell him to be sure to come. (Said to an inferior in speaking of another inferior.)
Positively comes manner in that,	
<i>sō itte koi.</i>	
so having-said come	

<p><i>Kuru yō ni to itta</i> Comes manner in that (I) said <i>ga,— mukō de dō shite</i> though, opposite at, how doing <i>mo korarenai to iimasu.</i> even, cannot-come that says</p>	}	<p>I told him to come ; but he said it was ab- solutely impossible for him to do so.</p>
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N. B. *To* may be omitted after *yō ni*.—Notice the word *mukō* in the last example, and consult p. 42 for it.

The phraseology of the above examples is not polite. That of the next is extremely so :

<p><i>Daiji ni nasaru yō</i> Carefully deigns-to-do manner <i>ni yoku osshatte kuda-</i> in, well deigning-to-say con- <i>saimashi.</i> descend</p>	}	<p>Please be so kind as tell him to take great care of himself.</p>
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¶ 437. Notwithstanding the example given a few lines above (*Kitto kuru yō ni to sō itte koi*), the Japanese generally avoid such phrases containing one command within another. Thus, rather than say “Tell O-Haru to come here,” they will mostly prefer the simpler expression “Call O-Haru,” viz.

<i>O-Haru wo yonde koi !</i>
O-Haru (accus.) having-called come
or more politely
<i>O-Haru wo yonde kudasai !</i>
O-Haru (accus.) calling condescend

Rather than say “Tell Jirō to get the *jinrikisha* ready for me at twelve o'clock,” they will use the causative and say :

Jū-ni-ji ni deru kara, Jirō ni kuruma no shi-
Twelve-o'clock at, go-out because, Jirō to, jinrikisha's pre-
taku wo sashite oku ga ii ;
parations (accus.) having-caused-to-do to-place (nom.) is good

ie., as literally as may be, “As I am going out at twelve o'clock, it will be well to cause Jirō to make preparations for the *jinrikisha*.”

In still more complicated cases, the difficulty is often turned by omitting one whole clause. Thus, where an English servant would say "My master told me to tell you, Sir, that he particularly wishes to see you," a Japanese servant will more briefly say "My master said that he particularly wishes to see you." In Japanese the sentence would run thus :

Shujin ga zehi o ai-mōshitai to
Master (nom.) **positively honourably wishes-to-meet that**
mōshimashita.
said

N. B. Do not misinterpret the word *mōshitai* as signifying "wants to say." *O ai-mōshitai* is simply a very polite equivalent for *aitai*, the desiderative adjective of *au*, "to meet." See ¶ 402.

¶ 438. Interrogation is not denoted, as is the case in European languages, by an inversion of the usual construction. The construction remains the same, but the interrogative particle *ka* is generally added. See p. 59.

¶ 439. Passive constructions are very rarely used, and when used, their grammar is peculiar (see p. 177 *et seq.*). The passive is almost always replaced by the subjectless active construction explained in p. 239, or else by an intransitive construction, as explained in p. 181. Thus, to give one or two additional examples, a Japanese will not say "As has already been explained." He will say "As (I) have already explained,"

Sude ni toki-akashimashita tōri.
Already (I) have-explained way

He will not say "It has been notified by the Department," but "A notification has issued from the Department,"

Yakūsho kara tasshi ga demashita.
Office from, notification (nom.) **has-come-out**

- ¶ 440. Inanimate objects are rarely, if ever, personified. Not only does Japanese idiom eschew all such fanciful expressions as “the hand of time,” “old Father Christmas,” “the spoilt child of Fortune,” “Nature’s abhorrence of a vacuum,” etc., etc.; but it goes so far as almost to prohibit the use of the name of any inanimate thing as the subject of an active verb. For instance, a Japanese will not say “The rain delayed me,” thus appearing to attribute an action to those inanimate things the drops of of rain; but he will turn the phrase intransitively, thus:

Ame no tame ni ôi ni osoku narimashita,
Rain 's sake in, greatly late (I) have-become

i.e. “I am very late on account of the rain.”

Similarly it will not come into his head to employ such a phrase as “His diligence surprises me.” He will say rather

Ano hito no benkyô ni wa kanshin shimasu,
That person 's diligence at, admiring-astonishment (I) do

i.e. “I feel astonishment at his diligence.”

The following example has already been given under the heading of relative pronouns; but it comes à propos:

<i>Mune no waruku naru hanashi.</i>	} A story which
Chest 's bad becoming story	
	} it makes me feel
	} sick to hear.

The Japanese construction is more literally “A story at which my chest becomes bad.” The attribution of any action to that abstraction “a story” is avoided.

- ¶ 441. Thus no language lends itself less to the imaginative and mythopœic faculty than does Japanese. When, for instance, a European speaks of “the strife between Religion and Science,” he very likely spells these names with a capital R and a capital S, and unconsciously slides into regarding them as being, in some sort, actual things,

even individualities capable of aspirations, aims and conquests, of teaching and sustaining their devotees, of revenging themselves on those who slight them, etc., etc. Such mythology (for mythology it is, albeit those who have been reared under the exclusive influence of European modes of expression may not at first recognise it as such) is utterly alien to the matter-of-fact Far-Eastern mind. During the last few years, the study of English and the translation into Japanese of great numbers of English and other European books have indeed resulted in the occasional adoption by public speakers of such expressions as *Rekishi ga watakushi-domo ni.....wo oshieru*, a literal rendering of our phrase "History teaches us that....." But such "Europeanisms" are quite unidiomatic, and would scarcely be comprehended by any Japanese save those who have themselves at least a tincture of Western learning.

- ¶ 442. Languages differ greatly in the degree of integration of their sentences. For instance Chinese and Pidjin-English simply put assertions side by side, like stones without cement, as "*He bad man. My no like he.*" Our more synthetic English would generally subordinate one of such a couple of assertions to the other, thus: "*I don't like him, because he is a bad man.*" Now one of the most essential characteristics of the Japanese language is the extreme degree to which it pushes the synthetic tendency in the structure of sentences. Japanese always tries to incorporate the whole of a statement, however complex it may be and however numerous its parts, within the limits of a single sentence, whose members are all mutually interdependent. In fact the normal Japanese sentence is a paragraph, or (so to say) an organism, as much more

complicated than the typical English sentence just quoted, as the English sentence is more complicated than the Chinese or the Pidjin-English. As an illustration, let us take the following anecdote, the first paragraph of which forms but one sentence in Japanese, though it may be conveniently broken up into four or five sentences in English:—

¶ 443. HEMPŌ-GAESHI¹.

TIT FOR TAT.

*Aru*² *hito ga naga-*
A-certain person (nom.) **block-of-**
*ya*³ *no mae wo tōrimasū*
houses of front (accus.) **passes**
toki, ishi ni tsumazukimashi-
time, stone on when-he-had-
*tareba*⁴, *naga-ya no uchi*
stumbled, block-of-houses of inside
*no hito ga baka ni shite*⁵,
of person (nom.) **fool to making,**
*"Aitata!"*⁶ *to koe*
"Ah!-how-painful!" **that voice**
wo kakemashita kara, tsuma-
 (accus.) **placed because,** (the)
zuita hito wa, imaima-
stumbled person as-for, disagree-
shii to omoimashita ga, wa-
able that thought though, pur-
*za to otonashiku*⁷ *"Iya! go*
posely blandly "Nay! august
men nasaimashi! Kemashita
excuse deign! Kicked
*no wa, ishi ka*³ *to omoi-*
thing as-for, stone ? that where-
dashitara, anata no hana no
as-I-thought, your nose 's
saki deshita ka!" *to iimashita.*
tip was ?" that (he) **said.**

A certain man, when passing in front of a block of houses, tripped against a stone. Thereupon some one inside the block of houses made fun of him, and cried out: "Oh how I have hurt myself!" So he who had tripped constrained himself to be bland (although he felt disgusted), and said: "Oh! pray excuse me. I thought that what I had kicked was a stone; but was it the tip of your nose?"

¹ *Hempō* is a Chinese expression meaning "requital;" *gaeshi* is the *nigori*'ed form of *kaeshi*, the indefinite form of *kaesu*, "to return" (trans.).—² *Aru*, "to be," sometimes has the sense of "a certain."—

³ *Naga-ya*, lit. "long house," is an expression denoting the quarters

<p><i>Naga-ya no hito no</i> Block-of-houses of person 's <i>kokoromochi wa, donna</i> feelings as-for, what-like <i>deshitarō?</i> probably-were?</p>	}	<p>I wonder how the man inside the block of houses felt on re- ceiving this snub.</p>
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¶ 444. The integration of sentences, as illustrated in the foregoing example, is secured by the application of the rule of syntax set forth in ¶ 422, p. 234 (here exemplified in the word *shite*), by the incorporation of quotations, and by the use of such particles as *kara* and *ga*, and of the conditional and concessive moods of verbs and adjectives. In translating a Japanese sentence into idiomatic English, it is generally necessary to break it at each of these *hinges*, as they may perhaps be termed.

formerly attached to the mansions (*yashiki*) of the *daimyōs*, as residences for their retainers. Such *naga-ya* as remain are now mostly let out in sets of two or three rooms to poor families.—4 *Tsumazukimashitara* would be the more strictly Colloquial form of this word; see p. 165, together with the paradigm in p. 138.—5 *Hito wo baka ni suru* means “to make a fool of a person;” but here of course *hito ga* is the subject of the verb, and the object is left unexpressed.—6 *Aitata!* in the same as *aita!* on p. 213.—7 *Otonashiku*, more lit. “sedately like a grown-up person.” It qualifies the verb *iimashita* at the end of the sentence.—8 *Ishi ka*, “perhaps a stone.” Taken more literally still, the words *ishi ka* are a direct quotation of the speaker’s thoughts: “Is it a stone?” i.e. “Is it not a stone?”

P R A C T I C A L
P A R T.

PRACTICAL
PART.

ANGLO-JAPANESE VOCABULARY

OF

OVER A THOUSAND USEFUL

NOUNS, ADJECTIVES AND VERBS.

(Pronouns, Numerals, Postpositions, Adverbs and Conjunctions
must be learnt from the chapters of the Practical
Part specially devoted to them.)

A

abdomen, *hara*.
account (bill), *kanjō*.
actor, *yakūsha*.
add, *kuwaeru*, *awaseru*.
address (written), *tokoro-ga-ki*, *uwa-gaki* (on a letter).
advertisement, *kōkoku* (in a newspaper), *hiki-fuda*.
afraid, *kowai*.
afternoon, *hiru-sugi*.
air (atmosphere), *kūki*.
alive (to be), *ikite iru*.
allow (to), *yurusu*.
almanac, *koyomi*.
America, *Amerika*, *Beikoku* (learned style).
amuse oneself (to), *asobu*.
amusing, *omoshiroi*.
anchor, *ikari*.
angry (to be), *hara wo tateru*, *rippuku suru* (learned).
answer (to), *hentō suru*, *kotaberu*.
answer for (to), *uke-au*.
ant, *ari*.
anxious (to be), *shimpai suru*.

apple, *ringo*.
arm (of body), *te*, *ude*.
arrive (to), *tōchaku suru*.
armour, *yoroi*.
army, *rikugun*.
art, *bijutsu*.
ashamed (to be), *haji wo kaku*.
ask (to), *kiku* (lit. to hear).
auction, *seri-uri*.
aunt, *oba*.
autumn, *aki*.
average, *heikin*.
azalea, *tsutsuji*.

B

baby, *akambō*.
back, *senaka*.
bad, *warui*.
bag, *fūkuro*.
bake (to), *yaku*.
baker, *pan-ya*.
ball (for throwing, shooting, etc.), *tama*.
bamboo, *take*.
bamboo-grass, *sasa*.
band (of music), *gakūtai*.

banjo, <i>shamisen</i> .	bitter, <i>nigai</i> .
bank (for money), <i>ginkō</i> .	black, <i>kuroi</i> .
bank-note, <i>ginkō-shihei</i> .	blood, <i>chi</i> .
bankrupt (to become), <i>shin-dai-kagiri ni naru</i> .	blotting-paper, <i>oshi-gami</i> .
bark (of a tree), <i>kawa</i> .	blow (to), <i>fūku</i> .
bark (to), <i>hoeru</i> .	blue, <i>sora-iro</i> , <i>ai</i> , <i>asagi</i> .
barley, <i>ōmugi</i> . <i>o</i> = large, <i>mugi</i> = small.	boat, <i>fune</i> .
barometer, <i>sei-u-kei</i> .	body, <i>karada</i> .
bat (animal), <i>kōmori</i> .	boil (food), <i>niru</i> .
bath, <i>furo</i> .	boil (water), <i>wakasu</i> .
be, <i>aru</i> ; but see p. 198.	bone, <i>hone</i> .
beans, <i>mame</i> .	book, <i>hon</i> , <i>shomotsu</i> .
bear (quadruped), <i>kuma</i> .	book-keeping, <i>boki</i> .
bear (to), <i>koraeru</i> .	boot, <i>kutsu</i> .
beard, <i>hige</i> .	born (to be), <i>ūmareru</i> .
beat (to), <i>butsu</i> , <i>utsu</i> .	borrow (to), <i>kariru</i> .
become (to), <i>naru</i> .	bottle, <i>tokkuri</i> .
bed, <i>nedai</i> , <i>nedoko</i> .	bottom, <i>shita</i> (no <i>hō</i>).
bed-clothes, <i>yagu</i> , <i>futon</i> .	bow (to), <i>o jigī wo suru</i> .
bedroom, <i>nema</i> , <i>nebeya</i> .	box, <i>hako</i> .
bee, <i>hachi</i> .	boy, <i>otoko no ko</i> , <i>musūko</i> .
beer, <i>biiru</i> (from English).	branch, <i>eda</i> .
beggar, <i>kojiki</i> . <i>ko</i> = to beg, <i>jiki</i> = place.	brazier, <i>hibachi</i> .
begin (intrans.), <i>hajimaru</i> .	bread, <i>pan</i> .
begin (trans.), <i>hajimeru</i> .	breakfast, <i>asa-han</i> .
believe, <i>shinjiru</i> .	brick, <i>renga</i> .
believer, <i>shinja</i> .	bride, (<i>hana</i> -) <i>yome</i> .
bell, <i>kane</i> .	bridge, <i>hashi</i> .
belt, <i>obi</i> .	bring (a thing), <i>motte kuru</i> .
bend (intrans.), <i>magaru</i> .	bring (a person), <i>tsurete kuru</i> .
bend (trans.), <i>mageru</i> .	broad, <i>hiroi</i> .
berry, <i>ichigo</i> .	broker, <i>nakagai</i> .
Bible, <i>Seisho</i> . <i>Sei</i> = holy, <i>sho</i> = book.	bronze, <i>karakane</i> .
big, <i>ōkii</i> , <i>ōki</i> (na). <i>kau</i> = to buy.	brother (elder), <i>ani</i> .
bill (at a hotel, etc.), <i>kanjō</i> .	brother (younger), <i>otōto</i> .
bill of exchange, <i>kawase-te-gata</i> .	Buddhism, <i>Buppō</i> .
bird, <i>tori</i> .	build (to), <i>tateru</i> .
bite (to), <i>kui-tsūkeru</i> .	butcher, <i>nikuya</i> .
	butterfly, <i>chō</i> , <i>chōchō</i> .
	buy (to), <i>kau</i> .

C

cabin (on board ship), *heya*.
 cabinet (furniture), *tansu*.
 cake, (o) *kwashi*.
 call (to), *yobu*.
 camellia-tree, *tsubaki*.
 canal, *hori*.
 candle, *rōsoku*.
 cannon, *taihō*.
 capital (city), *miyako*.
 capital (funds), *motode, shi-hon*.
 card (visiting), *nafuda*.
 card (playing), *karuta* (from the Spanish *carta*).
 cargo, *tsumi-ni*.
 carpenter, *daiku*.
 carpet, *shiki-mono*.
 carriage, *basha*.
 carrot, *ninjin*.
 carry (to), *hakobu*.
 castle, *shiro*.
 cat, *neko*.
 catch (to), *tsūkamaeru*.
 caterpillar, *kemushi*.
 Catholicism (Roman), *Ten-shu-kyō*.
 cause, *wake, gen-in* (learned).
 cave, (*hori*-) *ana*.
 ceiling, *tenjō*.
 centipede, *mukade*.
 certificate, *shōsho*.
 chain, *kūsari*.
 chair, *isu*.
 change (intrans.), *kawaru*.
 change (trans.), *kaeru*.
 character (nature), *seishitsu*.
 character (Chinese), *jī*.
 charcoal, *sumi*.

cheap, *yasui*.
 cheat (to), *damasu*.
 cherry-tree, *sakura*.
 chest (breast), *mune*.
 child, *ko, kodomo*.
 China, *Shina, Nankin* (vulg.).
 cholera, *korera-byō*.
 chopsticks, *hashi*.
 chrysanthemum, *kiku*.
 cigar, *maki-tabako*.
 cigarette, *kami-maki-tabako*.
 civilisation, *bummei kaikwa*.
 class (1st.), *jōtō*.
 „ 2nd. *chūtō*.
 „ 3rd. *katō*.
 clean, *kirei (na)*.
 clever, *rikō (na)*.
 climb (to), *noboru*.
 clock, *tokei*.
 cloth (woollen), *rasha*.
 clothes, *kimono*.
 cloud, *kumo*.
 coal, *sekitan*.
 coat, *uwagi*.
 cocks and hens, *niwatori*.
 cod-fish, *tara*.
 coffee, *kōhi, kahe* (from the English word).
 cold (to the touch), *tsumetai*.
 cold (of the weather), *samui*.
 cold (to catch), *kaze wo hiku*.
 colour, *iro*.
 comb, *kushi*.
 come (to), *kuru*. see p. 142.
 commission (brokerage), *kōsen*.
 confusion, *konzatsu, ō-sawagi*.
 consent (to), *shōchi suru*.

consul, *ryōji*.
 consulate, *ryōjikan*.
 consul, *ryōji*.
 consult (to), *sōdan suru*.
 convenient, *benri (na)*, *tsugō no yoi*.
 cool, *suzushii*.
 coolie, *ninsoku*.
 copper, *akagane*.
 corkscrew, *kūchi-nuki*.
 corpse, *shigai*.
 cotton, *momen*.
 cough (to), *seki ga deru*.
 count (to), *kazoeru*.
 country (not the town), *inaka*.
 country (native), *waga kuni*,
hongoku (learned).
 cow, *ushi*.
 crab, *kani*.
 crape, *chirimen*.
 creditor, *kashi-nushi*.
 cross (a river), *wataru*.
 cross (a mountain), *kosu*.
 crow (a), *karasu*.
 crowd, *ōzei*.
 cry (to), *naku*.
 cryptomeria, *sugi*.
 cuckoo, *hototogisu*.
 cup, *chawan*.
 cupboard, *todana*.
 curio, *furu-dōgu*.
 curio-dealer, *dōgu-ya*.
 curtain, *mado-kake*.
 custom-house, *zeikwan*.

D

damp, *shimeppoi*.
 dance (to), *odoru*.

dangerous, *abunai*, *kennon (na)*.
 dark, *kurai*.
 daughter, *mūsume*; see p. 229.
 daughter-in-law, *yome*.
 dawn, *yo-ake*.
 day, *hi*; see p. 104—5.
 day-time, *hiru*.
 day after to-morrow, *myōgo-nichi*, *asatte* (less polite).
 day before yesterday, *issaku-jitsu*, *ototoi* (less polite).
 dear (in price), *takai*.
 debt, *shakkin*.
 debtor, *kari-nushi*.
 deck (of a vessel), *kampan*.
 deep, *fūkai*.
 devil, *oni*.
 dew, *tsuyu*.
 diarrhoea, *geri*.
 dictionary, *jibiki*, *jisho*.
 die (to), *shinuru*.
 different, *betsu (no)*.
 difficult, *muzukashii*.
 dig (to), *horu*.
 dimensions, *sumpō*.
 dining-room, *shokuma*.
 dinner (late), *yūshoku*, *bam-meshi*.
 dirty, *kitanai*, *kitanarashii*.
 disappear (to), *mienaku naru*.
 disease, *byōki*, *yamai*.
 dish (large plate), *ōzara*.
 dislike (to), *kirau*.
 dismiss (to), *hima wo yaru*.
 ditch, *dobu*.
 do (to), *suru*, *itasu*.
 dog, *inu*.
 door, *to*; next—, *tonari*.
 downstairs, *shita*.

dragon, *ryō, tatsu*.
 drawer, *hiki-dashi*.
 drawers (garments), *shita-zubon*.
 drawing-room, *kyakuma*.
 dream (to), *yume wo miru*.
 dreary, *sabishii*.
 drink (to), *nomu*.
 drive (in a carriage), *noru*.
 drive away (trans.), *oi-yaru, harau*.

drop (intrans.), *ochiru*.
 drop (trans.), *otosu*.
 dry (to be), *kawaite iru*.
 duck, *ahiru*.
 dust (on things), *gomi*.
 dust (flying), *hokori*.
 dye (to), *someru*.

E

ear, *mimi*.
 earth, *tsūchi*.
 earthquake, *jishin*.
 east, *higashi*.
 easy, *yasashii, zōsa mo nai*.
 eat (to), *taberu*; but see p. 226.
 egg, *tamago*.
 elbow, *hiji*.
 emperor, *tenshi sama, tennō*.
 empress (consort), *kisaki, kōgō sama*.
 empty, *kara (na)*.
 end, *shimai*.
 enemy, *kataki, teki*.
 engage (to), *yatou, tanomu* (more polite).
 England, *Igirisu, Eikoku* (learned style).
 envelope, *jō-bukuro*.

estimate (written) *tsumorigaki*.
 Europe, *Yōroppa, Seiyō*.
 evening, *yūgata*.
 exchange (to), *tori-kaeru*.
 exhibition, *hakurankwai*.
 explain (to), *toki-akasu*.
 eye, *me*.

F

face, *kao*.
 fall (to), *ochiru*.
 false, *uso (no), hontō de nai*.
 famous, *nadakai*.
 fan (that opens and shuts), *ōgi, sensu*.
 fan (that does not shut), *uchiwa*.
 far, *tōi, empō (na)*.
 fat (to be), *fūtotte iru*.
 father, see p. 229.
 father-in law, *shūto*.
 feather, *hane*.
 feel (to), *kanjiru, oboeru*.
 fetch (to), *totte kuru*.
 festival, *matsuri*.
 fever, *netsu*.
 few, *sūkunai*; see p. 246.
 field (vegetable), *hatake*.
 field (rice-), *ta*.
 find (to), *mi-dasu, mi-ataru, mi-tsūkeru*.
 finger, *yubi* (vulg. *ibi*).
 finish (to), *shimau*.
 fire (flame), *hi*.
 fire (conflagration), *kwaji*.
 fire-wood, *maki*.
 fish (alive), *uwo*.
 fish (used as food), *sakana*.

flat, *hirattai, taira* (na).
 flea, *nomi*.
 flesh, *niku*.
 floor, *yuka*.
 flour, *kona, udonko*.
 flow (to), *nagareru*.
 flower, *hana*.
 fly (insect), *hai*.
 fly (to), *tobu*.
 follow (to), *tsuite iku*.
 food, *tabemono, shokumotsu*.
 foot, *ashi*.
 foreign, *gwaikoku* (no).
 foreign (article), *hakurai-hin*.
 foreigner, *gwaikokujin*.
 forget (to), *wasureru*.
 fork (eating), *niku-sashi*.
 fox, *kitsune*.
 France, *Furansu, Futsū-koku* (learned style).
 freight (money for), *unchin*.
 Friday, *Kin-yōbi*.
 friend, *tomodachi, hōyū* (learned).
 frightful, *osoroshii*.
 frog, *kaeru*.
 front, *omote*.
 fruit (on a tree), *(ki no) mi*.
 fruit (to eat), *mizu-gwashi*.
 full, *ippai* (na).

G

garden, *niwa*.
 Germany, *Doitsu*.
 get (given to one), *morau*.
 get up (rise), *okiru*.
 ghost, *bakemono, o bake*.
 girl, *onna no ko, musūme*.

give, see p. 226.
 glad, *ureshii*.
 glass (a), *koppu*.
 glass (material), *giyaman*.
 glove, *te-bukuro*.
 glue, *nikawa*.
 go (to), *iku*; but see p. 225.
 go away, *kaeru, itte shimanau*.
 go down, *kudaru, oriru*.
 go in, *hairu*.
 go out, *deru*.
 go up, *noboru*.
 God (Shintō and Protestant), *Kami* (Sama).
 God (Catholic), *Tenshu*.
 God (Buddhist), *Hotoke*.
 godown, *kura*.
 gold, *kin*.
 goldfish, *kingyo*.
 good, *yoroshii, yoi, ii*.
 good (of children), *otonashii*.
 good (to eat), *ūmai*.
 goods, *shina-mono*.
 goose (tame), *gachō*.
 goose (wild), *gan*.
 government, *seifu, o kami*.
 grammar, *bumpō*.
 grand, *rippa* (na).
 grandchild, *mago*.
 grandfather, *ojiisan*.
 grandmother, *obāsan*.
 grass (turf), *shiba*.
 gravel, *jari*.
 grease, *abura*.
 green, *aoi, midori, moegi*.
 groom, *bettō*.
 grown-up person, *otona*.
 guest, *kyaku*.
 guide, *annai*.
 gun, *teppō*.

H

hair (of the head), *kami* (*no ke*).
 hairs (in general), *ke*.
 hair-pin, *kanzashi*.
 half, *hambun*.
 hand, *te*.
 harbour, *minato*.
 hrad, *katai*.
 hare, *usagi*.
 hat, *bōshi*, *shappo* (from the French *chapeau*).
 have (to), *motsu*.
 head, *atama*.
 headache, *zutsū*.
 hear (to), *kiku*.
 heaven, *ten* (Confuc.), *gokuraku* (Buddh.).
 heavy, *omoi*, *omotai*.
 heel, *kakato*.
 hell, *jigoku*.
 help (to), *sewa wo suru*.
 high, *takai*.
 hill, *yama*.
 hire (a house), *kariru*.
 hire (a servant), *yatou*.
 history, *rekishi*.
 hold (to), *te ni motsu*, *motsu*.
 hole, *ana*.
 holiday, *yasumi-bi*, *kyūjitsu*.
 Holland, *Oranda*.
 honest, *shōjiki* (*na*).
 horn, *tsuno*.
 horrid, *iya* (*na*).
 horse, *uma*.
 horsefly, *abu*.
 host (master), *aruji*.
 hot, *atsui*.

hot (like pepper), *karai*.
 hotel, *yadoya*.
 hotel-keeper, *yadoya no aruji*.
 house, *ie*, *uchi*, *taku*.
 hurry (to), *isogu*.
 hurt (intrans.), *itamu*.
 hurt oneself, *kega wo suru*.
 husband, see p. 229.
 hut, *koya*.

I

ice, *kōri*.
 ill (sick), *byōki* (*na*).
 illness, *byōki*.
 inconvenient, *fuben* (*na*), *tsugō no warui*, *futsugō* (*na*).
 India, *Tenjiku*, *Indo*.
 Indian corn, *tōmorokoshi*.
 indoors, *ie no uchi*.
 infectious disease, *densembyō*.
 ink (Indian) *sumi*.
 insect, *mushi*.
 inside (of body), *o naka*.
 insurance (fire), *kwazai hoken*.
 insurance (marine), *kaijō hoken*.
 invalid, *byōnin*.
 invite (to), *maneku*.
 invoice, *okuri-jō*.
 iron, *tetsu*.
 island, *shima*.

J

Japan, *Nippon*, *Nihon*
 (more elegant).

jealousy, *yakimochi*.

joke, *jōdan*.

jug, *mizu-tsugi*.

K

keep (things in general), *ta-motsu*, *motte iru*.

keep (pet animals), *katte oku*.

kettle, *tetsubin*.

key, *kagi*.

kick (to), *keru*.

kill (to), *korosu*.

kind (sort), *shurui*, *yō*.

kind (-hearted), *shinsetsu (na)*.

king, *kokuō*.

kitchen, *daidokoro*.

kite (toy), *tako*.

knee, *hiza*.

knife, *hōchō*.

knock (to), *tataku*.

knock down, *buchi-taosu*.

know (to), *shiru*.

Korea, *Chōsen*.

L

lacquer, *urushi*.

lacquer-ware, *nuri-mono*.

lake, *mizu-umi*, *kosui*.

lamp, *rampu* (from the English word).

language, *kotoba*.

lantern, *chōchin*.

late, *osoi*.

laugh (to), *warau*.

law, *kisoku*.

lawyer, *daigennin*.

lead (metal), *namari*.

lead (to), *hiku*, *annai suru*.

leaf (of a tree), *ha*.

left (hand), *hidari*.

learn (to), *narau*, *manabu*.

leave (of absence), *hima*.

leave (depart), *tatsu*.

leave (behind), *nokosu*.

leave off, *yameru*, *yosu*.

lecture, *enzetsu*.

leg, *ashi*.

legation, *kōshikwan*.

lend (to), *kasu*.

let (allow), *saseru*.

let (a house), *kasu*.

letter (of alphabet), *moji*.

letter (correspondence), *te-gami*.

lid, *fūta*.

lie down (to), *neru*.

lie (tell a), *uso wo iu*.

lift (to), *mochi-ageru*.

light (not heavy), *karui*.

light (not dark), *akarui*.

light (the fire), *hi wo taku*.

light (the lamp), *rampu wo tsūkeru*.

lightning, *inabikari*.

like (to), *suki*; see p. 57.

like (to be), *nite iru*.

lilac, *murasaki*.

lily, *yuri*.

lion, *shishi*.

list, *mokuroku*.

lively, *nigiyaka (na)*.

lobster, *ebi*.

lock (to), *jō wo orosu*.

lonely, *sabishii*.

long, *nagai*.

look at, *miru*.

look for, *sagasu*.

loose, *yurui*.

lose (something), *ushinau*.
 lose (not to win), *makeru*.
 loss (pecuniary), *sonshitsu*.
 love (to be in), *horeru*.
 low, *hikui*.
 lucky, *un no yoi*.
 luggage, *nimotsu*.
 lukewarm, *nurui*.
 luncheon, *hiru-gozen*.

M

mad, *kichigai* (no).
 maid-servant, *jochū*; *gejo*
 (less polite).
 man, *otoko*.
 man-of-war, *gunkan*.
 manager (of a bank, etc.),
 shihainin.
 manager (head clerk), *bantō*.
 manure, *koyashi*.
 many, *ōi* (see p. 246); *ōku no*.
 market, *ichiba*.
 market price, *sōba*.
 mast, *ho-bashira*.
 master (of a house), *aruji*.
 mat, *tatami*.
 match, (*haya*-)*tsūkegi*.
 matting, *usuberi*, *goza*.
 meat, *niku*.
 medicine, *kūsuri*.
 meet (to), *au*.
 melon, *uri*.
 melon (musk-), *makua-uri*.
 melon (water-), *suika*.
 merchant, *akindo*, *shōnin*.
 middle, *mannaka*.
 milk, *chichi*.
 minister (plenipotentiary or
 resident), *kōshi*.

minister (of state), *daijin*.
 minute (one), *ip-pun*.
 mirror, *kagami*.
 missionary, *Yaso-kyōshi*,
 denkyōshi.
 mist, *kiri*, *moya*.
 mistake, *machigai*.
 money, *kane*, *kinsu*.
 money (paper), *kinsatsu*.
 Monday, *Gwatsu-yōbi*.
 monkey, *saru*.
 month, *tsūki*. (For names
 of months see p. 104).
 moon, *tsūki*.
 moor, *no-hara*.
 morning, *asa*.
 mortgage, *shichimono*.
 mosquito, *ka*.
 mosquito-curtain, *kaya*.
 mother, see p. 229.
 mother-in-law, *shūtome*.
 mountain, *yama*.
 mouth, *kūchi*.
 move (intrans.), *ugoku*.
 move (trans.), *ugokasu*.
 mud, *doro*.
 murder, *hito-goroshi*.
 mustard, *karashi*.

N

nail (finger), *tsume*.
 nail (metal), *kugi*.
 name (personal), *na*.
 name (family), *sei*, *myōji*.
 narrow, *semai*.
 nasty (to eat), *mazui*.
 navy, *kaigun*.
 near, *chikai*.
 neck, *nodo*.

needle, *hari*, *nui-bari*.
 needlework, *nuimono*.
 neighbour, *kinjo no hito*.
 new, *atarashii*, *shinki (na)*.
 news, *shimbun*.
 newspaper, *shimbunshi*.
 night, *yoru*, *ban*.
 night-clothes, *nemaki*.
 nightingale, *uguisu*.
 noisy, *sōzōshii*.
 north, *kita*.
 north-east, *higashi-kita*.
 north-west, *nishi-kita*.
 nose, *hana*.
 novel (romance), *shōsetsu*.
 number, *kazu*.
 nun (Buddhist), *ama*.
 nurse (governess), *komori*.
 nurse (wet-) *uba*.

O

oak, *nara*, *kashiwa*.
 oar, *ro*.
 offer (to), *susumeru*.
 office, *yakūsho*.
 official (an), *shikwan*.
 oil, *abura*.
 old, (of people) *toshiyori (no)*.
 old (of things), *furui*.
 onion, *negi*.
 open (trans.), *akeru*.
 open (to be), *aite iru*.
 orange, (mandarin), *mikan*.
 orange (hard-skinned), *dai-dai*.
 out-of-doors, *soto*.
 overcharge, *kakene*.
 overcoat, *gwaitō*.
 oyster, *kaki*.

P

pagoda, *tō*.
 paint (to pictures), *egaku*.
 painter, *ekaki*.
 palace, *goten*, *goshō*.
 paper, *kami*.
 parasol, *higasa*.
 parcel, *tsutsumi-mono*.
 park, *kōenchi*.
 partner, *shain*.
 pass (across mountains),
 tōge.
 passage, (in a house), *rōka*.
 passport, (*ryokō*-) *menjō*.
 pass (to), *tōru*, *sugiru*.
 patient (to be), *gaman suru*.
 pattern, *moyō*.
 pay (to), *harau*.
 peach, *momo*.
 pear, *nashi*.
 peasant, *hyakūshō*.
 pen *fude*.
 pencil, *empitsu*.
 penknife, *ko-gatana*.
 peony, *botan*.
 pepper, *koshō*.
 persimmon, *kaki*.
 person, *hito*, *jin*.
 perspiration, *ase*.
 pheasant, *kiji*.
 phoenix, *hōō*.
 photograph, *shashin*.
 photographer, *shashin-ya*.
 physician, *isha*.
 pick up (to), *hirou*.
 picnic, *yusan*.
 picture (square and hard),
 gaku.

picture (hanging scroll),
kakemono.

pig, *buta*.

pigeon, *hato*.

pill, *gwan-yaku*.

pillow, *makura*.

pin, *hari*, *tome-bari*.

pine-tree, *matsu*.

pipe (smoking), *kiseru*.

pity (what a), *oshii koto*.

plant (in general) *kūsa*.

plant (in a garden,) *ueki*.

plate, *sara*.

play (to), *asobu*.

plum-tree, *ūme no ki*.

pocket-handkerchief, *hana-
fūki*.

poem, *uta*, *shi*.

pond, *ike*.

poor, *bimbō* (*na*).

porcelain, *setomono*, *tōki*
(learned style).

port (harbour), *minato*.

post (letter-), *yūbin*.

post-card, *hagaki*.

post-office, *yūbin-kyoku*.

postage, *yūbin-zei*.

postage-stamp, *inshi*.

postman, *haitatsunin*.

potato, *imo*.

potato (sweet), *Satsuma-
imo*.

pottery, *tsūchi-yaki*.

pour (to), *tsugu*.

powder, *ko*, *kona*.

powders (medicine), *ko-
gusuri*.

power of attorney, *dairi-
ininjō*.

practise (to), *keiko wo suru*.

praise (to), *homeru*.

pray (to), *inoru*.

precipice, *gake*.

prepare (to), *koshiraeru*, *shī-
taku wo suru*.

president (of United States,
etc.), *daitōryō*.

pretty, *kirei* (*na*).

prevent (to), *samatageru*,
sasenai (neg. caus. of
suru, to do).

price, *nedan*, *ne*.

prickly heat, *asebo*.

priest (Buddhist), *bōsan*.

priest (Shintō), *kannushi*.

prince (imperial Japanese),
miya sama.

prince (in general), *kōzoku*.

prison, *rōya*.

profit, *rieki*, *mōke*.

Protestantism, *Yaso-kyō*.

pudding, (*o*) *kwashi*.

pull (to), *hiku*.

punish, *tsumi suru*, *bassuru*.

purse, *kane-ire*, *kinchaku*.

put (to), *oku*.

put away, *katazukeru*.

put in, *ireru*.

put off, *nobasu*.

put on (clothes), *kiru*.

put out (a light), *kesu*.

put up with, *koraeru*.

Q

quadruped, *kemono*, *keda-
mono*.

quail, *uzura*.

quantity, *kasa*.

quarrel, *kenkwa wo suru*.

quarter ($\frac{1}{4}$), *shi-bun no ichi*.
 queen (regnant), *nyotei*.
 quick, *hayai*.
 quiet, *shizuka (na.)*

R

rain, *ame*.
 rainbow, *niji*.
 rat, *nezumi*.
 read (to), *yomu*.
 ready (I am), *shitaku shite aru*.
 ready money, *genkin*.
 reason (of a thing), *wake*.
 receipt, *uke-tori*.
 red, *akai*.
 refuse (to), *kotowaru*.
 religion, *shūkyō, oshie*.
 remainder, *nokori*.
 remember (to), *oboeru*.
 rest (to), *yasumu*.
 restaurant, *ryōriya*.
 rice (growing), *ine*.
 rice (hulled), *kome*.
 rice (boiled), *meshi, gozen, o mamma*.
 rich, *kane-mochi (no)*.
 ride (to), *noru*.
 ridiculous, *okashii*.
 right (proper), *ii, hontō (no)*.
 right (hand), *migi*.
 ring (intrans.), *naru*.
 ring (trans.), *narasu*.
 river, *kawa*.
 road, *michi*.
 roast (to), *yaku*.
 rock, *iwa*.
 roll (intrans.), *korobu*.
 roll (trans.), *korobasu*.
 roof, *yane*.

room, *heya*.
 root, (*ki no*) *ne*.
 rope, *nawa*.
 rough, *arai*.
 round, *marui*.
 row (to), *kogu*.
 rub out (to), *kesu*.
 rudder, *kaji*.
 rug, *ketto*.
 ruins, *koseki*.
 run (to), *kakeru, hashiru*.
 Russia, *Orosia*.

S

safe, *daijōbu (na)*.
 sail, *ho*.
 sailor, *sendō, suifu*.
 salmon, *shake*.
 salt, *shio*.
 same, *onaji*.
 sand, *sūna*.
 sandals (used indoors), *zōri*.
 sandals (used out-of-doors),
 waraji.
 sash, *obi*.
 Saturday, *Doyōbi*.
 saucepan, *nabe*.
 saucer, *shita-zara*.
 save (to), *tasūkeru*.
 say (to), *iu*.
 school, *gakkō*.
 screen, *byōbu*.
 sea, *umi*.
 sea-sick (to be), *fune ni you*.
 secretary, *shoki*.
 see (to), *miru*; see p. 226.
 seed, *tane*.
 seem (to), *mieru*.
 sell (to), *uru*.
 send (to), *tsūkawasū, yaru*.

servant, *hōkōnin*, *meshi-tsūkae*.

sew (to), *nuu*.

shade, shadow, *kage*.

shampooer, *amma*.

shave (to), *hige wo suru*.

shelf, *tana*.

shell, *kai*.

shine (to), *teru*.

ship, *fune*.

shirt, *shatsu* (from the English word).

shop, *mise*.

short, *mijikai*.

short (of stature), *sei no hikui*.

shoulder, *kata*.

show, *miseru*; see p. 226.

shut (trans.), *shimeru*.

sick (to vomit), *haku, modosu*.

side, *hō, kata*.

sights (of a place), *meisho koseki*.

silk, *kinu*.

silkworm, *kaiko*.

silver, *gin*.

sing (birds), *naku*.

sing (human beings), *utau*.

singing-girl, *geisha*.

sister (elder), *ane*.

sister (younger), *imōto*.

sit (to), *koshi wo kakeru*.

size, *ōkisa*.

skin, *kawa*.

sky, *sora*.

sleep (to), *neru*.

sleepy, *nemui*.

slide (to), *suberu*.

slipper, *uwagutsu*.

slow, *osoi*.

small, *chiisai, chiisa (na)*.

small-pox, *hōsō, tennensō*.

smell (a), *nioi*.

smelly, *kūsai*.

smoke, *kemuri*.

smoke (to...tobacco), *tabako wo nomu*.

smooth, *sube-sube shita*.

snake, *hebi*.

sneeze (to), *kūshami wo suru*.

snipe, *shigi*.

snow, *yuki*.

soap, *shabon* (from the Spanish *jabon*).

socks, *kutsu-tabi*.

soda-water, *teppō-mizu*.

soft, *yawarakai, yawaraka (na)*.

soldier, *heитай, heishi*.

son, see p. 229.

son-in-law, *muko*.

song, *uta*.

sour, *suppai*.

south, *minami*.

south-east, *higashi-minami*.

south-west, *nishi-minami*.

sow (to), *maku*.

soy, *shōyu*.

spoil (to), *sonjiru*.

sparrow, *suzume*.

spectacles, *megane*.

speculator (dishonest), *yamashi*.

spend (to), *tsūkau, tsuiyasu*.

spider, *kumo*.

spoon, *saji*.

spring (-time), *haru*.

springs (of a carriage, etc.), *bane*.

square, *shikaku (na)*.

staircase, *hashigo-dan*.
 stand (intrans.) *tatsu*.
 star, *hoshi*.
 start, *tatsu, shuttatsu suru*.
 state (condition), *yōsu, ari-sama*.
 steal (to), *nusumu*.
 steel, *hagane*.
 stepmother, *mama-haha*.
 stick (bludgeon), *bō*.
 sting (to), *sasu*.
 stomach-ache (I have a),
hara ga itai.
 stone, *ishi*.
 stop (intrans.), *tomaru*.
 stop (trans.), *tomeru*.
 storm, *arashi*.
 story (narrative), *hanashi*.
 strange, *fūshigi (na)*.
 stranger, *shiranai hito*.
 street, *machi, tōri*.
 string, *ito*.
 strong, *tsuyoi*.
 student, *shosei*.
 stuff (for clothes, etc.), *kire*.
 stupid, *baka (na)*.
 suck (to), *suu*.
 sugar, *satō*.
 sugar-plum, (o) *kwashi*.
 summer, *natsu*.
 sun (the actual luminary),
hi, taiyō, o tentō sama
 (vulgar).
 sun (i.e. sunlight), *hinata*.
 Sunday, *nichiyōbi, dontaku*
 (a vulgar corruption of the
 Dutch *zondag*).
 sweet, *amai*.
 swim (to), *oyogu*.
 sword, *katana*.

T

table, *tsūkue, tēfuru*.
 tail, *shippo*.
 take (to), *toru*.
 talk (to), *hanasu, hanashi wo suru*.
 tall (of stature), *sei no takai*.
 taste, *ajiwai*.
 tea, (o) *cha*.
 tea-cup, *cha-nomi-jawan*.
 tea-house, *chaya*.
 tea-pot, *kibisho*.
 teach (to), *oshieru*.
 teacher, *shishō, sensei*.
 tears, *namida*.
 telegram, *dempō*.
 telegraph-office, *denshin-kyoku*.
 telegraphy, *denshin*.
 telescope, *tō-megane, bōen-kyō* (learned style).
 tell (to), *iu, kikaseru*.
 temple (Buddhist), (o) *tera*.
 temple (Shintō), *yashiro, jinja*.
 thank (to), *o rei wo iu*.
 theatre, *shibai*.
 thermometer, *kandankei*.
 thief, *dorobō*.
 thin (to be), *yasete iru*.
 thing, see p. 35.
 think (to), *omou, zonjiru*.
 throw (to), *nageru, hōru*.
 throw away, *sūteru*.
 thunder, *kaminari, rai*.
 Thursday, *Mokuyōbi*.
 tie (to), *shibaru*.
 ticket, *kippu*.

tiger, *tora*.
 time, *toki*.
 tin, *suzu*.
 tin (a), *burikki*.
 tight, *katai*.
 tinned provisions, *kanzume*
 (-*mono*).
 tip (to a servant), *sakate*.
 tipsy (to be), *sake ni you*.
 tired (to get), *kūtabireru*.
 to-day, *konnichi*, *kyō* (less
 polite).
 toe, (*ashi no*) *yubi*.
 to-morrow, *myōnichi*, *ashita*
 (less polite).
 tomb, *haka*.
 tongs, *hibashi*.
 tooth, *ha*.
 toothache (I have a), *ha ga*
itai.
 tooth-brush, *yōji*.
 tooth-pick, *koyōji*.
 tooth-powder, *ha-migaki*.
 top, *ue* (*no hō*).
 torch, *taimatsu*.
 tortoise, *kame*.
 touch (to), *fureru*.
 towel, *tenugui*.
 town (capital), *miyako*.
 town (post), *shūku*.
 town (seaport), *minato*.
 toy, *omocha*.
 trade, *akinai*, *bōeki*.
 tram, *tetsudō-basha*.
 translate (to), *hon-yaku suru*.
 tray, *bon*.
 tree, *ki*.
 trouble (to be in), *komaru*.
 trout, *ai*, *yamame*.
 trousers, *zubon*.

true, *hontō* (*no*), *makoto* (*no*).
 try (to), *yatte miru*.
 Tuesday, *Kwayōbi*.
 tunnel, *ana*.
 turn (intrans.), *mawaru*.
 turn (trans.), *mawasu*.
 twins, *fūtago*.
 typhoon, *arashi*, *ō-arashi*.

U

umbrella, *kōmori-gasa*.
 uncle, *ōji*.
 under-clothing, *shitagi*.
 understand (to), *wakaru*.
 underwriter, *hokennin*.
 uniform (military), *gum-*
puku.
 United States, *Gasshūkoku*.
 unkind, *funinjō*.
 unwholesome (to be), *doku*
ni naru.
 upstairs, *nikai*.
 ugly (to see), *migurushii*.
 use (to), *tsūkau*.
 useful, *chōhō* (*na*).
 useless, *yaku ni tatanai*.

V

vaccination, *ue-bōsō*.
 valley, *tani*.
 vase, *hana-ike*.
 vegetables, *yasai-mono*.
 velvet, *birōdo*.
 verandah, *engawa*.
 view, *mi-harashi*.
 village, *mura*.
 vinegar, *su*.
 volcano, (*fun-*)*kwazan*.

W

waistcoat, *chokki*.
 wait (to), *matsu*.
 wait (at table), *kyūji wo suru*.
 waiter, *kyūji*, boy (from the English word).
 wake (intrans.), *me ga sameru*.
 wake (trans.), *okosu*.
 wall, *kabe*.
 want (to), *hoshii* (adjective).
 war, *ikūsa*.
 warm, *ataatakai*, *atataka (na)*.
 wash (to), *arau*.
 wash-hand-basin, *chōzu-darai*.
 washerman, *sentaku-ya*.
 wasp, *hachi*.
 watch (clock), *tokei*.
 water, (cold), *mizu*.
 water, (hot), (o) *yu*.
 water, (mineral spring), *onsen*.
 water-closet, *benjo*, *chōzuba*.
 waterfall, *taki*.
 wave, *nami*.
 way (manner), *yō*, *shikata*, *ambai*.
 way in, *hairi-kūchi*.
 way out, *de-guchi*.
 weak, *yowai*.
 wear (trans.), *kiru*.
 weather, *tenki*, *yōki*.
 Wednesday, *Suiyōbi*.
 week, *shūkan*.
 weight, *mekata*.
 well (a), *ido*.
 well (bodily), *jōbu (na)*.

well (to get), *naoru*.
 west, *nishi*.
 wet, *nureta*.
 whale, *kujira*.
 wheat, *komugi*.
 wheel, *wa*, *kuruma*.
 white, *shiroi*.
 wholesome, *kūsuri ni naru*.
 wick, *shin*.
 wife, see, p. 229.
 wire, *harigane*.
 win, *katsu*.
 wind, *kaze*.
 window, *mado*.
 wine, *budōshu*, *sake*.
 wing, *hane*.
 winter, *fuyu*.
 wisteria, *fuji*.
 wolf, *ōkami*.
 woman, *onna*, *fujin* (polite).
 wonderful, *myō (na)*, *fūshigi (na)*, *mezurashii*.
 word, *kotoba*.
 work (to), *hataraku*.
 world, *sekai*.
 worm (earth-), *mimizu*.
 wrap up (to), *tsutsumu*.
 wrestle (to), *sumō wo toru*.
 write (to), *kaku*.

Y

year, *toshi*.
 yellow, *ki-iroi*.
 yesterday, *sakujitsu*, *kinō* (less polite).
 young, *wakai*.

Z

zinc, *totan*.

¶ 446. SHORT PHRASES

IN

CONSTANT USE.

1. *Amari mita koto ga* } I have hardly ever
Too-much have-seen fact (nom.) } seen any.
gozaimasen.
is-not.
2. *Arigatō gozaimasū.—Dō* } Thank you.—Oh!
Thankful (I) am.— **How** } pray don't mention it.
itashimashite!
having-done?
3. *Ate ni narimasen.* } He is not to be
Reliance to becomes-not. } depended upon.
4. *Chito o kake* } Pray sit down a
A-little honourably to-place } moment.
nasaimashi.
deign.
5. *Chitto mo kamaimasen.* } It doesn't matter a
A-little even matters-not. } bit.
6. *Chotto haiken.* } Please just let me
A-little adoring-look (let me do). } look.
7. *Desū ga.....* } Nevertheless,.....
(It) is, but

1. *Amari*, conf. p. 132.—2. i.e. "You are grateful to me for having done what?" It is still more polite to substitute *Dō tsūkamatsurimashite* for *Dō itashimashite*.—3. Observe the avoidance of the passive, and conf. p. 182.—5. After *chito* supply *koshi wo*, "the loins."—6. Conf. p. 241.—7. Properly speaking, this phrase should come in the middle of a sentence; but in familiar conversation it often begins one. For *ga*="but," see p. 58.

8. *Dō shimashō?*
How shall-do? } What shall we do?
9. *Dō shita hō ga*
How did side (nom.) } What do you think
yokarō? *will-probably-be good?* } we had best do?
10. *Dochira ye irasshaimasū?*
Where to deign-to-go? } Where are you going?
11. *Dōka nasaimashita ka?*
Somehow have-deigned? } How you hurt your-
self? or Is anything
the matter with you?
12. *Go busata itashi-*
Augustly remissness have-
mashita.
done. } I have been very
rude in not going to
see you for so long.
13. *Go kurō sama.*
August trouble Mr. } Thanks for your
trouble. (Said chiefly to
inferiors.)
14. *Go men nasai.*
Augustly excuse deign. } Please excuse me
or I beg your pardon.
15. *Go mottomo de gozai-*
Augustly right is
masū ga.....
but } What you say is
very true; still.....
16. *Go yukkuri to itte*
Augustly leisurely going
irasshai.
deign-to-be. } Go slowly. (A po-
lite phrase frequently
addressed to one start-
ing off on a walk).
17. *Go zonji no tōri.*
August knowledge's way. } As you know.

8. The Japanese habitually use "how?" for "what?" in such phrases as this. 9. *Hō*, see p. 128.—10. For *irasshaimasū* substitute *ikimasū* in speaking to an inferior.—11. For *nasaimashita* substitute *shimashita*, or still less politely *shita*, in speaking to an inferior.—12. See p. 222.—13. See p. 222.—16. *Yukkuri* is a sort of noun, which the addition of *to* turns into an adverbial phrase; conf. p. 212.—17. *Zonji* is the indefinite form, used substantively, of *zonjiru*, "to know." For *tōri* see p. 218.

28. *Kare kore tarimashō.* } I think it will be
That this will-probably- } about enough.
suffice.
29. *Kaze wo hikimashita.* } I have caught cold.
Wind (accus.) have-drawn.
30. *Kazoete mireba.....* } On counting them over,
Counting when(I)see. } I found that.....
31. *Kiite kuru ga* } You had better go
Having-heard, to-come (nom.) } and ask. (Familiar.)
ii. goochun qz
 (is)good.
32. *Kikashite kudasai.* } Please tell me.
Causing-to-hear condescend.
33. *Kimi ga warui.* } It quite makes me
Feelings (nom.) (are)bad. } shudder. (Familiar.)
34. *Kochira ye o tōri* } Please come in here.
Here to honourably to-pass } (The usual formula
nasai. } used to invite a guest
deign. } in.)
- 27 35. *Kokoromochi ga warui.* } I feel unwell.
Bodily-feelings (nom.) (are)bad.
36. *Komatta koto desū.* } It is a nuisance.
Was-bothered fact is.
37. *Komban wa!* } Good evening!
This-night as-for!

28. *Kure kore* is an idiom expressive of approximation, like our "more or less," "pretty well."—29. The English word "a cold" cannot be translated literally into Japanese.—30. *Miru*, "to see," here has rather its proper signification, than the auxiliary use explained on p. 172.—31 *Tou*, which is the proper word for "to ask," is almost always thus replaced in the mouths of Tōkyō speakers by *kiku*, properly "to hear." (For *kuru* as an auxiliary, see p. 171.—32. *Kikashite* should, strictly speaking, be *kikasete*, but see p. 192.—33. Observe how Japanese prefers the intransitive to the transitive construction, of which "it" is the subject in English, and conf. p. 250 for this marked feature of the language.—36. The use of the past, where the present would seem to us more natural, is idiomatic here.

38. *Kondate wo misete*
Bill-of-fare (accus.) showing
kudasai.
condescend. } Please show me the
 bill of fare.
39. *Konnichi wa!*
This-day as-for! } Good day! or How do
 you do?
40. *Kore de takusan.*
This by, (is)plenty. } This is quite enough.
41. *Kore de yoroshii ja nai ka?*
This by, good isn't ? } Won't this do?
42. *Kore wa, nan de*
This as-for, what by
dekite orimasu?
eventuating is? } What is this made
 of?
43. *Kore wa, nani ni*
This as-for, what to
tsukaimasu?
(do people) use (it) ? } What is this used
 for?
44. *Kore wa, o*
This as-for, honourable
jama wo itashimashita.
impediment (accus.) have-done. } Oh! excuse me for
 having inconvenienced
 you.
 (Said, e.g., as a polite phrase
 when taking leave of some one on
 whom one has been calling.)
45. *Kore wa, shikkei!*
This as-for, rudeness. } Oh! pray excuse my
 rudeness.
46. *Kore wa, yoku o*
This as-for, well honourably
deki ni narimashita.
eventuation to has-become. } You have done this
 beautifully.

37. Some polite phrase must be mentally supplied; but it is never expressed, unless it be some such banality about the weather as *Komban wa, o suzushiū gozaimasū*, "What a pleasantly cool evening it is!" etc.—39. Same remark as that concerning No. 37.—40. Supply *de gozaimasū* at the end.—41. For *ja* see p. 56.—42. For intransitive *dekiru*, corresponding to passive "is made," see p. 180.—45 Supply *itashimashita* at the end.

47. *Mada yohodo aida ga* }
 Still plenty interval (nom.) } There is still plenty
arimasu. } of time.

48. *Mae ni mo ^{malimashita} itta tōri.* }
 Before in also said way. } said. As I have already

49. *Maido go yakkai* }
 Each-time august assistance } I am much obliged to
sama desu. } you for your constant
 Mr. is. } kindness.

50. *Makoto ni mōshi-wake* }
 Truth in, excuse (is). } Really I know not
ga gozaimasen. } what excuse to offer.
 (nom.) is-not. }

51. *Makoto ni shibaraku.* }
 Truth in, some-time (is). } It is quite a long time
 since we last met.

52. *Mappira go men* }
 Quite-flatly august pardon } I humbly beg your
nasai. } pardon; or Please ex-
 deign. } cuse me.

53. *Maru de betsu na n'* }
 Completely different one } It is a totally dif-
desu. } ferent one.
 is. }

54. *Mata irasshai.* }
 Again deign-to-come. } Please come again.

55. *Mata o hayaku* }
 Again honourably quickly } Please come back soon
o kaeri nasaimashi. } again.
 honourably to-return deign. }

56. *Memboku ga nai.* }
 Countenance (nom.) isn't. } I feel ashamed.
 (More politely gozaimasen.) }

51. See p. 241.—53. For *n'* see p. 70. The quasi-adjective (see p. 120) *betsu na* is more usually *betsu no*; but the presence of *n'* (for *no*) immediately after it causes *na* to be preferred.—56. Compare our phrase "to be put out of countenance."

57. *Michi* *wo* *oshiete* } Please tell me the
Road (accus.) **teaching** } road.
kudasai.
condescend.
58. *Mina* *san* *ni* *dōka* } Please remember me
All **Mr's** **to** **please** } kindly to all your people.
yoroshiku.
well (say).
59. *Minai* *furi* *wo* } Pretending not to
Seeing-not **manner** (accus.) } see.
shite.
doing.
60. *Mō* *mina* *ni* *nari-* } It is all done; or
Already **all** **to** **has-** } There is no more.
mashita.
become.
61. *Mō* *ikanakereba* } I *must* be off now.
Already **if-do-not-go,** }
narimasen.
becomes-not.
62. *Mō* *nan-ji* *ni* } What o'clock is it?
Already **what-hour** **to** }
narimasū ka?
becomes ?
63. *Mō* *shimai.* } I have finished; or
Already **end (is).** } They are all done.
64. *Mō* *takusan.* } That is plenty; or I
Already **plenty (is).** } don't want any more.
65. *Mō* *yaku* *ni* } It is of no use any
Any-more **usefulness** **to** } more.
tachimasen.
stands-not.

58. At the end supply *itte kudasai*, "please say."—60. We may explain this phrase thus: "It has come to this, that all are gone."—61. This phrase is used only when the necessity is genuine and strong; conf. p. 157.—62. More literally "What o'clock is it already becoming?"—63. Supply *desū* at the end.—64. Supply *desū*.—66. A very elliptical phrase, somewhat as if one were to say "It is all right without it."

66. *Mō yoroshii.* (Familiar.) } That will do; or I
Already (is) good. } don't want any more.
Mō yoroshiū gozaimasū. (Polite.)
67. *Mōshi-kanete orimasū.* { I can hardly bring
To-say-unable am. } myself to say the words.
 (Said in asking for something.)
68. *Motto o make* } Please go down a
More, honourably to-cheapen } little more in your price.
nasai.
deign.
69. *Nai koto wa nai* } There are *some*; or
Isn't fact as-for, isn't } There *is* some.
(desū).
(is).
70. *Naka-naka shōchi shimasen.* } He won't hear of it.
Positively consent does-not.
71. *Nan de mo yoroshii.* } Anything will do.
What by even, (is) good.
 (More politely *yoroshiū gozaimasū.*)
72. *Nan desū?* } What is it? or What
What is? } is the matter? or What
 did you say?
73. *Nan to osshaimasū?* } What do you say?
What that deign-to-say?
74. *Nodo ga kawakimashita.* } I feel thirsty.
Throat (nom.) has-dried.
75. *O hayō gozaimasū.* } Good morning.
Honourably early is.

67. For *kaneru* see p. 180.—68. *Makeru* is literally “to be vanquished,” hence “to come down in price.”—69. For the syntax of double negatives, see p. 243.—71. *Nan de mo*, though representing the English word “anything,” is not the subject of the sentence. The sentence is subjectless, and *nan de mo* is an indirect object corresponding to the Latin ablative denoting causation or instrumentality.—75. It is of course absurd to use this phrase, as foreigners sometimes do, in the afternoon.

76. *O itoma mōshimashō.* } I think I must be
Honourable leave will-probably-say. } going.
77. *O jama itashi-* } Excuse my intrusion.
Honourable hindrance have- } (A polite phrase used on)
mashita. } concluding a visit.
done.
78. *O kage sama de.....* } By your kind in-
Honourable shade Mr. by. } fluence.
79. *O kage sama, sukkari* } I am quite well again,
Honourable shade Mr., quite } thanks for your kind
naorimashite gozaimasū. } enquiries.
recovered am. } (More lit. Thanks to your)
 (kind influence.)
80. *O kinodoku de* } I am sorry about it
Honourable poison-of-spirit } for your sake.
gozaimasū.
81. *O machidō sama.* } Excuse me for keeping
Honourably long-waiting Mr. } you waiting so long.
82. *O matase-mōshi-* } Really I know not
Honourably having-caused-to- } what excuse to offer
mashite, makoto ni ai-sumimasen. } for having kept you
wait, truth in mutually-is- } waiting so long.
not-pure.
83. *O naka ga sūki-* }
Honourable inside (nom.) has- }
mashita. } I feel hungry.
become-empty.
84. *O tomo itashi-* }
Honourable companion will- }
mashō. } I should like to go
probably-do. } with you.
85. *O tōshi mōse.* } Show the guest in.
Honourably let-through say.

79. Strict grammar would require *de*, "by," after *sama*. *Naorima-*
shite gozaimasū is more polite than simple *naorimashita* would be.—

82. More polite than the preceding number. For *mōsu* as a humble aux-
 iliary, see p. 224.—83. For *o naka* see p. 223.—85. For *mōse* see p. 224.

86. O yasumi nasai }
Honourably to-rest **deign.** } Good night.
 (-mashī).
87. Okashikute tamaranai. }
Being-funny, (I)endure-not. } It is really *too* funny.
88. Ōki ni o sewa sama }
Greatly honourable help **Mr.** } I am much indebted
 ni narimashita. } to you for your kind
to (I)have-become. } assistance.
89. Ōki ni osoku narimashita. }
Greatly late have-become. } so late.
90. Ō-sawaki deshita. }
Great-uproar (it)was. } All was bustle and
 confusion.
91. Oshii koto desū, ne! }
Regrettable thing is, isn't-it? } Oh! What a pity!
92. Osoroshii dōmo michi }
Frightful really road } How frightfully bad
 ga warui. (Familiar.) } the road is!
 (nom) (is)bad.
93. Osoroshii takai mon' da. }
Frightful dear thing is. } It is frightfully dear.
 (Familiar.)
94. Ō-warai shimashita. }
Great-laughter (we)did. } We had a good laugh
 over it.
95. Sakuban wa, yoppite }
Last-night as-for, all-night } I couldn't sleep all last
 neraremasen deshita. } night.
cannot-sleep (it) was.

86. It is optional to omit the termination *mashī* in all cases.—87. Conf. p. 123.—88. As if one should say, "I have come in for a great deal of your help." *Ōki ni* means "greatly;" *ōkiku* means "big(ly)." —92. In strict grammar we should have *osoroshiku*, not *osoroshii*. As shown in this example and the last, the Japanese turn in quite a different manner our exclamatory phrases beginning with "what" and "how."—93. *Mon'* is familiar for *mono*.—95. *Deshita* might be omitted without mutilating either the sense or the grammar; but the Japanese like thus to round off the sentence with an auxiliary verb, if possible.

96. Sayō de gozaimasū. (Polite.) } That is so; or Yes.
 Sō desū or Sō da. (Familiar.) }
97. Shikata ga nai. } (more)
 Doing-side (nom.) isn't. } politely
 Shiyō ga nai. } gozai-
 Doing-way (nom.) isn't. } masen.) } be done; or It can't be helped.
98. Shitsurei itashimashita. } Excuse my rudeness.
 Rudeness have-done. }
99. Sō desū ka? } Is that so? or Oh
 So is ? } indeed!
100. Sō ka mo shiremasen. } Possibly it may be so.
 So ? even is-unknowable. }
101. Sō ka to omoeba, } One is tempted to
 So ? that if-one-thinks, } think so, and yet on the
 kaette..... } other hand.....
 contrariwise *shikite wa*
102. Sō shicha ikenai. } You mustn't do that.
 So as-for-doing, cannot-go. }
 (More politely ikemasen.)
103. Sō ja gozaimasen. } That is not so; or
 So is-not. } Oh! no.
104. Sonna mon' desū. } That is just about it.
 Such thing is. }
105. *for that* Sonnara, o yo- } Well then, don't do
 If-that-is-so, honourably de- } it.
 shi nasai. }
 sist deign.
106. Sono hō wa ō } There are more of
 That side as-for, numerous } that kind than of any
 gozaimasū. } ther.
 are.
107. Sore wa sō de gozai- } That is so; or Yes,
 That as-for, so is. } no doubt.
 masū.

96. See p. 211.—100. More literally "One cannot tell whether it is (not) so." In vulgar parlance the phrase often runs thus: *Sō ka shira* (for *shiran*).—101. See bottom of p. 238 for a similar construction.—102. More lit. "It won't do, if you do that."—106. See p. 128.

108. Sore wa sō desu ga..... } Yes, but.....
That as-for, so is whereas
109. Sude ni mōshi-agemashita } As I have already
Already tell-lifted-up had the honour to in-
 tōri. form you.
way.
110. Sūkoshi mate. (Familiar.) } Wait a minute.
A-little wait.
111. Sūkoshi o machi }
A-little honourably to-wait (Do. polite.)
 nasai.
deign.
112. Taigai wakarimashita. } I understand most of
Mostly have-understood. it.
113. Taisō nigiyaka de go- }
Very lively It was very lively.
 zaimashita.
was.
114. Te wo aratte }
Hands (accus.) having-washed I think I will go and
 kimashō. wash my hands.
will-probably-come.
115. To mo kaku mo go- }
That even, thus even, august- At any rate please
 ran nasai. look at it.
glance deign.
- X 116. Totemo ikemasen. } It won't do at all.
Anyhow cannot-go.
117. Wake no wakaranai }
Reason of understand-not Something I can't at
 koto. all make out.
thing.

112. The past tense here idiomatically replaces the present.—115. *To mo kaku mo* is an idiom.—117. A good example of the ambiguous relative phrases discussed in p. 51. It is not the thing that does not understand, but I who cannot understand the thing.

PHRASES.

1. *Ano hito no iu koto* } Every word that
That person 's says things } fellow says is a lie.
wa, mina uso desu.
as-for, all lies are.
2. *Ano hito no na wa,* } What is his name?
That person 's name as-for, } (more lit. What do peo-
nan to iimasu? } ple say that his name is?)
what that say?
3. *Daibu niwa no sakura* } A good many cherry-
Good-deal garden 's cherry-trees } blossoms have begun to
ga saki-kakemashita ka- } come out in the garden ;
 (nom.) **have-begun-to-blossom be-** }
ra, tsugi no Nichiyō atari ni } so I suppose Mukōjima
cause, next 's Sunday about in } will just be at its best
wa, Mukōjima ga chōdo } about next Sunday.
as-for, Mukōjima (nom.) exactly
yoroshiu gozaimashō.
good will-probably-be.
4. *Daibu kata-kage ni* } There is a good deal
A-good-deal side-shade to } of shade in many places;
natte kimashita kara, } so I shall begin to think
having-become has-come because, } of going out.
soro-soro de-kakemashō.
leisurely will-probably-go-out.

1. For a good example of a similar construction with *no*, see p. 53, beginning *Senjitsu o hanashi*.—2. For *to iu* see p. 50 and p. 72.—3. For *kakeru* see p. 196. *Mukōjima* is a part of Tōkyō celebrated for its avenue of cherry-trees. Observe the manner in which the two clauses are connected by *kara*; lit. "because the cherry-trees have partially blossomed," etc.—4. The auxiliary *kimashita* makes the phrase paint or photograph, as it were, the gradual oncoming of the shade. Simple *natta* would be a very flat substitute for compound *natte kimashita*; conf. last paragraph but one of p. 175.

5. *Dō ka kō ka tsugō* } We shall be able to
How ? thus ? convenience } manage it somehow or
ga dekimasū. } other.
(nom.) will-eventuate.

6. *Dōka Yokohama made no* } Please give me a
Please Yokohama till 's } first-class return ticket
jōtō ōfuku-gippu wo } to Yokohama.
first-class go-return-ticket (accus.)
ichi-mai kudasai.
one-piecey condescend.

7. *Dōmo! ka ni* } Though I lie down,
Really mosquitoes by } I can't get to sleep,—I
sasarete, nete mo } am so terribly bothered
getting-stung, lying-down though, } by the mosquitoes.
ne-tsūkarenai.
cannot-stick-to-sleep.

8. *Furisō desū kara,* } It looks like rain ; so
Likely-to-rain is because, } I think I will give up
yoshimashō. } (the idea of the excursion, etc.).
will-probably-desist.

9. *Hidoi furi ni natte* } It has come on to
Violent fall to becoming } rain hard. Still, as it
kimashita. Shikashi, yūdachi } is only a shower, I sup-
has-come. Nevertheless, shower } pose it will soon clear
desū kara, jiki akari- } up.
is because, immediately will-
mashō.
probably-clear.

10. *Hitori de bon-yari shite* } I was so dull all by
Alone by, vacantly doing } myself, that I got quite
orimashita kara, nemuku } sleepy.
was because, sleepy
narimashita.
became.

5. *Dō ka kō ka* is an idiom meaning "somehow or other," "by hook or by crook." If for *dekimasū* were substituted *dekimashō*, the phrase would signify "I think we shall be able," etc.—6. *Kippu*, "a ticket," takes the auxiliary numeral *mai*, because a ticket is a flat thing; see p. 97.—9. For *akarimashō* some would prefer to say *agarimashō*, "it will probably lift."

11. *Ii no ga nakereba,* } If there are no good
Good ones (nom.) if-are-not, } ones, I won't buy any
maru de yoshimashō. } of any kind.
completely will-probably-desist.

12. *Ima-doki sono yō na* } Very little of that sort
Now-time that fashion being } of thing goes on now-
koto wa sūkunai. Yoshi! } adays; and even sup-
thing as-for, (is) scarce. Good! } posing there to be in-
atta (to shita tokoro ga, } stances of its occur-
have-been that did place although, } rence, it doesn't suit the
tōji no ron ni wa } spirit of the age.
present-time's discussion to as-for,
aimasen.
meets-not.

13. *Fikō-gara de, asa-ban* } We are getting on in
Season-kind by, morning-evening } the season, and so the
wa suzushiku narimashita. } mornings and evenings
as-for, cool have-become. } have become cool.

14. *Kana wa sūkoshi* } I understand the *Ka-*
Jap-syllabary as-for, a-little } *na* a little, but I can't
wakarimasū ga,—ji } read the Chinese cha-
understand whereas, Chinese- } racters.
wa yomemasen.
characters as-for, cannot-read.

11. For *no ga* conf. ¶ 112 and 137.—12. *Sūkunai* is always predicative, as here; see p. 246. But it is generally convenient to reverse, as has here been done, the order of the ideas in an English translation. *Yoshi*, the conclusive form (see p. 108) of the adjective *yoi*, “good,” is here used as an exclamation, but forms from the grammatical point of view a sentence by itself. *To shita tokoro ga* is an idiom meaning “granting that.....” 13.—*Gara*, suffixed to a noun, indicates “kind,” “nature,” hence “cause,” very much like the postposition *kara*, “because,” of which it is probably but a *nigori*'ed form.—14. *Kana*, see see p. 8. Notice the force of the two *wa*'s, acting like Greek μέν and δέ: “As for the Kana, I understand it a little; but as for the Chinese ideographs, I can't read them at all.” A European would probably erroneously use the accusative particle *wo* in this place instead of *wa*. Notice how the Japanese construction omits both the nominative “I” and the accusatives “it” and “them.”

15. *Kake-ne wo iwanai*
Excessive-price (accus.) saying-not
de, hontō no nedan wo itte
by, truth 's price (accus.) saying
kudasai.
condescend. } Don't ask fancy
 prices. Tell me the true
 price, please.
16. *Ketchaku no tokoro wa,*
Decision 's place as-for,
ikura made makarimasū ka?
how-much till cheapen ? } What is the very low-
 est price you will go
 down to?
17. *Kiga ye iku michi wa,*
Kiga to goes road as-for,
dochira de gozaimasū?
which is ? } Which is the road to
 Kiga?
18. *Kitto kuru yō ni sō*
Positively comes manner in, so
itte koi.
having-said come. } Go and tell him to be
 sure to come.
19. *Komban wa taisō hie-*
To-night as-for, greatly is-
masū kara, yagu wo
chilly because, bed-clothes (accus.)
mashite kudasai.
augmenting condescend. } It is very chilly to-
 night; so please put on
 some more blankets.
20. *Komban wa taisō*
To-night as-for, greatly
ka ga dete kita
mosquitoes (nom.) issuing have-come
kara, kaya wo tsut-
because, mosquito-net (accus.) hang-
te kudasai.
ing condescend. } There are lots of
 mosquitoes to-night; so
 please put up the mos-
 quito-net.
21. *Komban wa ya-*
To-night as-for, evening-
kwai ni manekareta kara,
party to, have-been-invited because,
reifūku no shitaku wo
dress-clothes 's preparations (accus.)
suru ga ii.
to-make (nom.) (is) good. } You must put out my
 dress-clothes, as I am
 invited out to a party
 this evening.

22. *Konna tansu wa, doko* } Where can one buy
Such cabinet as-for, where } such cabinets as these?
de kaemasu?
at is-buyable?
23. *Kono mukō no tsūki-* } Where does this lead
This opposite 's strike- } to?
atari wa, doko desū?
against as-for, where is?
24. *Kore kara saki no michi* } How is the road a-
This from, front 's road } head?
wa, dō desū?
as-for, how is (it)?
25. *Kore kara undō ni de-* } I am going out now
This from, exercise to, go- } to take some exercise.
kakemasū.
out.
26. *Mada motte kimasen.* } Although they haven't
Still carrying come-not } brought them yet, there
ga,—aru ni wa arimasū. } is no doubt about the
although, exist in as-for, exist. } things being there.
27. *Mijikai no mo are-* } Some are short, and
Short ones also while- } some are long.
ba, nagai no mo gozaimasū.
there-are, long ones also (there) are.
28. *Moshi! koko wa* } Excuse me, what may
Peradventure! here as-for, } be the name of this
nan to iu tokoro deshō? } place?
what that say place probably-is?

18. For the important subject of the rendering of indirect quotation, see p. 247 *et seq.*—22. For such intransitives as *kaeru*, see p. 183 *et seq.*—23. More lit. "As for the abutment-place opposite to this, where is it?"—26. *Aru ni wa arimasū* ("as for their existing, they exist") is an emphatic construction; see p. 76. Any verb may be so used for emphasis' sake.—27. Conf. p. 175 for this construction with the conditional.—28. Instead of *Moshi*, one may say *Go men nasai*, "Deign to pardon me," or *Chotto ukagaimasū*, "I just enquire."—29. More lit. "There is no way of calling it even what?"

29. Nan to mo ii-yō
What that even, saying-way
 ga gozaimasen.
 (nom.) *is-not.* } There is no way of saying it.
30. Nani ka futsugō ga
Something inconvenience (nom.)
 shōjimashita to miete.....
has-been-produced that seeming } It would seem that difficulties have arisen, and so.....
31. O kaeri nasaimashī!
Honourably to-return deign.
 Sazo soto wa o
Indeed outside as-for, honourably
 samū gozaimashitarō.
cold will-probably-have-been. } Welcome back! You must indeed have found it cold out-of-doors.
32. Ō! kūtabireta. Omoi-
Oh! have-got-tired. Con-
 gake naku kyō wa
sideration not-being, to-day as-for,
 aruita kara, gakkari
have-walked because, exhaustion
 shita. (Familiar.)
have-done. } Oh! I am tired. I walked to-day much further than I had meant to do, and I am quite played out.
33. Omote-muki de naku,
Face-fronting by not-being,
 nai-nai de kiite
inward-inward by, hearing
 kudasai.
condescend. } Don't ask officially, ask privately please.
34. Sakki made wa de-
Before till as-for, go-
 kakeru tsumori datta ga,—
out intention was although,—
 yōki no sei ka, kibun
weather 's effect ?, bodily-feelings
 ga waruku natta kara,
 (nom.) *bad have-become because,*
 deru no wa yoshimashō.
go-out act as-for, will-probably-
 Kuruma-ya wo
desist. Jinrikisha-man (accus.)
 kotowatte kudasai.
declining condescend. } Until just now I had intended to go out. But, whether it is from the effect of the weather or from something else, I feel quite unwell now, and so shall give up the idea of going out. Please tell the jinrikisha-man that he is not wanted.

35. Sensei ni choito o
Teacher to, a-little honourable
 ide nasaru yō ni sō } Just go and ask my
 exit deigns manner in, so } teacher to come here.
 itte koi.
 saying come.
36. Taisō ase ni natta
Greatly sweat to have-become
 kara, kimono wo sukkari } I have got into such
 because, clothes (accus.) entirely } a perspiration, that I
 ki-kāemashō. } think I will change all
 will-probably-change. } my clothes.
37. Taisō kumōtte mairima-
Greatly clouded has-
 shita. Soko-bie no suru toko } The sky has all
 come. Under-chill 's does place } clouded over. I feel
 wo mimasū to, komban } thoroughly chilled,
 (accus.) see when, to-night } which makes me
 atari wa yuki ga furu } think that perhaps it
 about as-for, snow (nom.) will-fall } may snow to-night.
 ka mo shiremasen.
 ? even know-not.
38. Tenki wa yoshi ;
Weather as-for, (is) good ;
 kaze mo nashi. Ensoku } The weather is fine,
 wind also is-not. Excursion } and there is no wind.
 suru ni ii hi desū. } It is a lovely day for an
 to-do for, good day is. } excursion.

30. Our phrase "it would seem that," or the adverb "apparently," is generally thus rendered by *to miete*, the construction being reversed, and another clause being necessary to clinch the sentence.—31. A phrase used by any of the household to their master, or by hotel people to a guest.—32. *Gakkari* is a sort of onomatopoeia for exhaustion.—34. *Deru no wa* might be replaced by *deru no wo*.—37. *Toko* is for *tokoro*, "place," hence "fact." *Mimasū to*, "when I see," "when I consider (the fact that I am doing, i.e. feeling, an under-chill)." *Furu ka mo shiremasen*, lit. "one cannot know whether it will snow."—38. *Yoshi* and *nashi* are conclusive forms; see p. 108—9. In the Written Language it would be more correct to say *Tenki mo yoku, kaze mo nashi*, thus correlating the two clauses as in the last example on p. 109.

39. *Tsugi no shūku made* } How many miles is
Next 's post-town till, } it to the next town?
nan ri gozaimasū?
what leagues are?

40. *Watakūshi wa achira* }
Me as-for, there }
no hō ye ichi-do mo } As I have never been
's direction to, one-time even } in that direction before,
itta koto ga nai kara, } please engage a guide
have-gone fact (nom.) isn't because, } for me.
annai wo hitori yatotte
guide (accus.) one-person hiring
kudasai.
condescend.

41. *Yoi mono wo o* } What a beautiful
Good thing (accus.) honourably } thing that is which you
motome nasaimashita. } have bought!
to-procure have-deigned.

42. *Yuki wa kirei desū* } Snow is a pretty thing
Snow as-for, pretty is } to look at, but it puts
ga,— ato no michi ni } the roads in a frightful
although,—after 's roads by } state afterwards.
komarimasū.
(one-) is-in-trouble.

40. For *koto*, conf. p. 159.—42. *Ato no michi*, more lit. "the after-roads."

QUESTIONS AND ANSWERS.

1. *Mada ma ni aimashō*
Still space to will-probably-
ka ?—Mō ma ni ai-
meet ?—Already space to meets-
masen.
not. } Shall I still be in
time ?
No, you won't.

2. *Mō ma ni aimasū-*
Already space to will-probably-
mai ka ?—Mada ma ni
not-meet ?—Still space to
aimasū.
meets. } Don't you think I
shall still be in time?
Yes, you will.

3. *Omoshirō gozaimashita ka ?*
Amusing was ?
Ie ; amari omoshiroku wa
No ; too amusing as-for,
gozaimasen.
is-not. } Was it amusing ?
No, not very.

4. *Go byōki wa ikaga de*
August sickness as-for, how
gozaimasū ka ?
is ?
Arigatō gozaimasū. Ōki ni
Thankful am. Greatly
kokoroyoku narimashita.
heart-good have-become. } How do you feel to-
day ?
Much better, thank
you.

3. For *amari*, see p. 132. For the *wa* after *omoshiroku*, conf. p. 76. Such elliptical sentences as "No, not very" in the English version of this example are not admissible in Japanese.

5. *Anata wa, o*
You as-for, honourable
kodomo-shu ga gozaimāsū ka? } Have you any children?
children (nom.) are ?
Ie; watakūshi wa dokūshin
No; me as-for, single-person } No, I am a bachelor.
de gozaimasū.
am.

6. *Ryokō-menjō wo*
Journey-passport (accus.)
o mochi de gozaimasū ka? } Have you got a passport?
honourably to-hold is ? } Yes, I have.
He! shoji itashite orimasū.
Yes! possession doing am.

7. *Embi-fūku de irasshaimasū*
Swallow-tail-coat in deign-to-go
ka?—Sore de naku mo, } Are you going in evening clothes, Sir?
?—That in not-being even, } No, my frock-coat
fūrokkū-kōto de yoroshii. } will do well enough.
frock-coat by (is) good.

8. *O meshi-mono wo*
Honourable clothes (accus.)
o ki-kae nasaimasū
honourably wear-change deign
ka? } Are you going to change your clothes, Sir?
? } No, I shall remain as
Iya! Kono mama de, uwagi } I am, except that I will
No! This fashion by, overcoat } put on a better coat.
dake yoi hō to kaeyō.
only, good side that will-change.

5. More lit. "As for you, are there honourable children?"—9. *Ryokō* may be omitted. The answer to this question is rather high-flown. In simpler parlance it would be *He! motte orimasū*.—7. *Sore de naku mo*, "even without that." *Fūrokkū-kōto* is the nearest approach to "frock-coat," of which Japanese organs are capable.—8. *Meshi-mono* is a very polite term used chiefly by servants in addressing their masters. *Yoi hō*—"the good one," or "a better one," "my best one." Observe the simple non-honorific *kaeyō* used by the master in addressing his servant. Between friends it would be *kaemashō*; and the servant in the question uses the still more honorific periphrasis *o kikaen nasaimasū*.

9. *Senjitsu wa, kekkō na*
Former-day as-for, splendid
o shina wo arigatō
honourable article (accus.) grate-
zonjimasū.
fully (I) think.
- } Many thanks for the beautiful present you made me the other day.

- Dō itashimashite! Makoto ni*
How having-done? Truth in,
somatsu na mono de, shitsurei
coarse thing being, rudeness
de gozaimashita.
was.
- } Oh! pray don't mention it. It was really such rubbish, that it was quite rude of me to offer it to you.

10. (Visitor rings the bell.) Servant appears.

- Irasshaimashī!*
Deign-to-come!
Okūsama wa, o
My-lady as-for, honourable
uchi de gozaimasū ka?
inside at is ?
He! taku de gozaimasū.
Yes! house in is.
- } Welcome!
 Is Mrs. ** at home?
 Yes, Sir.

11. *Rusu-chū ni donata mo*
Absence-during in, anybody
o ide wa nakatta ka?
honourable exit as-for, wasn't
o ide narai maru ni desu ka?
- } Did no one call while I was out?

9. It is the rule to use some such depreciatory phrase as this in speaking of a present made by oneself to another. The self-depreciation does not sound at all excessive to Japanese ears. For the *de* in *somatsu na mono de*, see p. 122, ¶ 200 *et seq.* This method of correlating sentences must be carefully studied.—10. When there is no bell, as in all old-fashioned Japanese houses, the visitor cries out *O tanomi mōshimasu*, as in No. 12 on next page. The servant here says simply *taku*, rather than *o taku*, in order to avoid applying honorifics to any one connected with the family he himself belongs to, even though it be the lady of the house herself.—11. The potential *mōsaremashita* at the end is more polite than plain *mōsu* would be; see p. 224, ¶ 403.

He! senkoku kono tefuda
Yes! former-hour this card
 no kata ga irasshai-
 's gentleman (nom.) having-deign-
 mashite, o kaeri ni
ed-to-come, honourable return to
 nattara, "Yoroshiku"
when-shall-have-become, "Well"
 to mōsaremashita.
that was-able-to-say.

Yes, Sir, a gentleman called and left this card; and he desired his compliments to you when you came home.

(This last clause is a polite phrase much in use.)

12. O tano(mi) mōshimasū!
Honourably to-ask say!

I beg to ask!

(This is the formula used when there is no house-bell.)

Irasshaimashi!
Deign-to-come!
 Go shujin wa, o
August master as-for, honourable
 taku de gozaimasū ka?
house in is ?
 Tadaima rusu de gozaimasū.
Just-now absent is.

Welcome!

Is your master at home?

No, Sir, he has gone out.

Sō desū ka? Sore de wa,
So is ? That by as-for,
 o kaeri ni nari-
honourable return to when-shall-
mashitara, "Smith ga mairima-
have-become, "Smith (nom.) having-
shite, yoroshiku mōshimashita"
come, well said"
 to itte kudasai.
that saying condescend.

Indeed? Then please tell him when he comes home that Mr. Smith called and desired his compliments to him.

12. The *mi* of *tanomi* is often dropped for brevity's sake. Persons who are not particular about politeness cry out simply "*Tanomu.*" This twelfth little dialogue instances the use of so many honorific idioms, that it would be well to read through the Chapter on Honorifics, p. 219 *et seq.*, in connection with it.

PROVERBS.

1. *Ame futte,*
Rain having-fallen,
ji katamaru.
earth hardens. } After rain the ground gets
hard.
(“ Good comes out of evil.”)
2. *Awase-mono wa,*
Joined-thing as-for,
hanare-mono.
separable-thing(is). } That which has been artifi-
cially joined together is easily
riven asunder.
(Said of a husband and wife who
disagree.)
3. *Bō hodo negat-*
Bludgeon amount having-
te, hari hodo
requested, needle amount
kanau.
corresponds. } To ask for a bludgeon’s
worth, and to get a needle’s
worth.
4. *Dorobō ni oi-*
Thief to, pursue-
sen.
money. } Spending money on the
pursuit of a thief.
(“ Throwing good money after bad.”)
5. *Gō ni itte*
District into having-
wa, gō ni shita-
entered, district to con-
gae !
form ! } When you enter a district,
conform to its customs.
(“ When you are in Rome, do as
Rome does.”)
6. *Haki-dame ni tsuru.* } A stork on a dust-heap.
Sweep-mound on, stork. } (“ A jewel in a dunghill.”)

7. Hari hodo no koto
Needle amount 's thing
wo bō hodo ni
(accus.) bludgeon amount to
in.
to-say. } To talk of a thing as small
as a needle as if it were as
big as a bludgeon.
("To make mountains out of "
molehills.")
8. Hito no uwasa mo,
People 's rumour even,
shichi-jū-go-nichi.
seventy-five-days (is). } Gossip only lasts seventy-
five days.
("The scandal will blow over, like "
"a nine days' wonder.")
9. Hito wo noroe-
Person (accus.) if-one-
ba, ana fūtatsu.
curses, holes two (are). } Curse a man, and there
will be two graves.
(A curse strikes not only him against
whom it is pronounced, but also him who
pronounces it.)
10. Hiza to mo, dan-
Knees with even, con-
gō.
sultation (do). } Consult any one, even if it
be only your own knees.
("In the multitude of counsellors "
there is wisdom.")
11. Hotoke no kao mo,
Buddha 's face even,
san-do.
three-times. } Even a Buddha's face can
only be tickled thrice.
("The crushed worm will turn.")
12. I no uchi no kawa-
Well 's inside 's frog.
zu. } Like a frog in a well.
(Knowing nothing of the world.)
13. Ichi wo kiite,
One (accus.) having-heard,
jū wo shiru.
ten (accus.) to-know. } To know all by hearing a
part.
(Said of mental acuteness.)

8. Supply *da*.—9. Supply *ga dekiru*.—10. Supply *shiro!*—11. Supply some such words as *shikya*¹ *naderarenai*², “cannot-stroke² but¹ (three times).”—12. The complete saying is *I no uchi no kawazu daikai*¹ *wo*² *shirazu*³ (knows-not³ the ocean¹); but the last three words are generally omitted.

14. *Inu ni natte mo,*
Dog to becoming even,
ō-doko no inu ni nare!
large-place's dog to become! } If you become a dog, at
least be the dog of a great
house.
("Do nothing by halves.")
15. *Iri-mame ni hana.* { Blossoms on parched peas.
Parched-peas on, blossoms. { ("Grapes on thorns and figs on)
(thistles.)
16. *Jigoku no sata*
Hell's decisions
mo, kane shidai.
also, money according(are). } Even hell's judgments
may be swayed by money.
("Money is the key that opens)
(all doors.)
17. *Kai-inu ni te*
Keep-dog by, hand
wo kamareru.
(accus.) to-get-bitten. } To get one's hand bitten
by one's own dog.
("Nursing a viper in one's bosom.")
18. *Kawai ko ni wa,*
Dear child to,
tabi wo sase!
journey (accus.) cause-to-do! } A pet child should be made
to travel.
("Spare the rod, and spoil the child.")
19. *Kowashi, mitashi.* } Afraid, and yet itching to
(Is)afraid; wants-to-see. } peep.
20. *Kyōdai wa, ta-*
Brethren as-for, other-
nin no hajimari.
people of beginning (are). { Brotherhood is the first
step towards estrangement.
(The exact reverse of our "Blood")
(is thicker than water.)
21. *Mekura sen-nin,*
Blind thousand-per-
me-aki sen-
sons, eye-open thousand-
nin.
persons (are). { There are a thousand blind,
and a thousand who can see.
(The world's opinion is so evenly bal-
anced, that there is little use in striving
after unusual and often unappreciated ex-
cellence.)

16. Supply *da*.—18. *Sase!* = *sasero!*—19. A good example of the survival of the conclusive form of adjectives; see p. 108—9.—20. Supply *da*. 21. Supply *aru*.—22. Supply *kawaranai*.

22. *Mitsu-go no tamashii* { A three-year-old child's
Three-child's soul { soul will remain the same till
hyaku made. { he is a hundred.
hundred till (lasts). { ("The boy is father to the man.")

23. *Nama-byōhō wa,* { Crude tactics cause grave
Crude-tactics as-for, { wounds.
ō-kizu no moto. { ("A little learning is a dangerous
great-wound's origin (are). { thing.)

24. *Neko ni koban.* { Gold coins to a cat.
Cat to, gold-coin. { ("Casting pearls before swine.")

25. *Nikkō wo minai* { Do not use the word
Nikkō (accus) see-not { "magnificent" until you
uchi wa, "kekkō" { have seen Nikkō.
within as-for, "magnificent" {
to iu-na! {
that say-not! {

26. *O ni o wo* { To add tail to tail.
Tail to tail (accus.) { ("To make mountains out of")
tsūkeru. {
to-affix. { molehills.)

27. *Odawara hyōgi.* { Like the Odawara confer-
Odawara conference. { ence.
{ (Endless talk, resulting in nothing.)

23. Supply *da*.—24. *Koban* is a specific, not a general name. The coin it denotes is no longer current.—25. *Nikkō* is famed both for its mountain scenery, and for the splendour of its tombs and temples dedicated to the first and third *Shōguns* of the Tokugawa dynasty.—27. In the year 1590, when the castle of Odawara, belonging to the Hōjō family, was besieged by the Taikō Hideyoshi, the generals commanding the besieged force could not come to an agreement as to whether it were best to await the onslaught of the enemy, or to sally forth themselves and offer battle. While they were still discussing this question, Hideyoshi made a sudden onslaught and captured the castle by a *coup de main*.

28. *Omoi-tatta ga kichi-*
Resolved (nom.) **lucky-**
nichi.
day(is). { The best day to execute a
 resolve is the day on which
 you form it.
 ("Procrastination is the thief of time.")
29. *Oni no rusu ni,*
Demon 's absence in,
sentaku.
washing (to do). { Doing the washing when
 the demon is absent.
 ("When the cat's away, the mice
 will play.")
30. "*Rongo*" *yomi no*
"Analects" reading 's
"Rongo" shirazu.
"Analects" knows-not. { To have read the "Ana-
 lects," and not to know them.
 ("If ye know these things, happy
 are ye if ye do them.")
31. *San-nin yore-*
Three-persons if-come-
ba, Monju no chie.
together, Monju 's cleverness. { When three people consult
 together, there results wisdom
 worthy of Monju.
 ("Two heads are better than one.")
32. *Shaka ni sekkyō.*
Buddha to, sermon. { Preaching to Buddha.
 ("Teaching your grandmother to)
 suck eggs."
33. *Shinda ko no toshi*
Died child 's years
wo kazoeru.
(accus.) to-count. { To reckon up a dead child's
 age.
 ("Crying over spilt milk.")

28. Supply *da*.—29. Supply *wo suru*. *Sentaku* is believed to be a corruption of *tentaku*, "changing house." If so, the original meaning of the proverb was "To change house when the Devil is not by to see." 31. The Confucian "Analects" are one of the most venerated of the Chinese Classics, and a committal of them to memory was formerly an essential part of every Japanese gentleman's education. The proverb applies to the failure to put principles into practice, not, as might be supposed, to the non-comprehension of texts. The word *shirazu* is a remnant of the Book-Language, the "conclusive negative present," corresponding to the Colloquial *shiran* or *shiranai*. Do not confound it with the negative gerund.—31. *Monju*, one of the personal followers of Buddha, was renowned for his wisdom. 32. Supply *wo suru*.

34. *Sumeba, miya-*
If-you-reside, capital-
ko.
city (it is). } If you live in a place, it be-
comes the capital so far as
you are concerned.
(“There is no place like home.”)
35. *Tōdai, moto kura-*
Candlestick, bottom (is)
shi.
dark. } Just below the candle-
stick is the darkest place of
all.
(“The nearer to church, the far-
ther from grace.”)
36. *Tokoro kawareba,*
Place if-changes,
shina kawaru.
kind changes. } So many places, so many
manners.
37. *Ūma no mimi ni*
Horse 's ear in,
nembutsu.
praying-to-Buddha. } Pouring prayers into a
horse's ears.
(Taking useless trouble.)
38. *Uwasa wo sureba,*
Gossip (accus.) if-one-does,
kage ga sasu.
shadow (nom.) strikes. } If you talk of a man, his
shadow will fall on you.
(“Talk of the Devil, and he'll appear.”)
39. *Wataru sekai ni o-*
Cross world in, de-
ni wa nai.
mon as-for, is-not. } Cross the whole world, and
you will find no demons.
(There is kindness to be found
everywhere.)
40. *Wazawai wa, shimo*
Calamity as-for, below
kara.
from. } Calamities come from
below.
(It is not enough to flatter the great.
You must ingratiate yourself with the
underlings; for the power to hurt you rests
chiefly with them.)

34. Supply *da*. This proverb means that one can accustom oneself to anything.—35. *Kurashi*, conclusive form of *kurai*, “dark;” conf. p. 108—9.—37. Supply *wo in*.—40. Supply *okoru*.

OF

CONVERSATION.

1. THE POST.—*Kesa, yūbin wa kimasen ka?*

This-morning, post as-for, comes-not ?

He! mairimasen.

Yes! comes-not.

Hate-na! Kinō no asa Hama ye dashita

Well-I-never! Yesterday's morning Yokohama to sent

henji ga mō kuru wake da ga.....

answer (nom.) already comes reason is whereas.....

2. AN EXHIBITION.—*Tōnen mo Ueno ni*

Present-year also, Ueno in,

hakurankwai ga dekimasū ka?

exhibition (nom.) eventuates ?

Ikaga deshō ka? Tonto uwasa wo kikimasen.

How will-probably-be? Slightly report (accus.) hear-not.

3. MEAL HOURS.—*Kochira de wa, gozen no*

Here at as-for, meals of

jikoku wa, nan-ji to nan-ji desū ka?

hours as-for, what-hour and what-hour are ?

He! O hiru wa, jū-ni-ji han de,

Oh! Honourable lunch as-for, twelve-hours half being,

o yashoku ga shichi-ji han de gozaimasu.

honourable dinner (nom.) seven-hours half is.

1. For "yes," where "no" would seem more natural, see p. 211, ¶ 376. *Hama* is a familiar abbreviation for *Yokohama*. The last line of the Japanese text is extremely concise: *Hama ye dashita henji* may be best construed by expanding it to *Hama ye dashita tegami no*

F R E E

ENGLISH

TRANSLATION.

1. THE POST.—Have no letters come this morning?

No, none have come.

I can't make it out! Why, an answer ought to have come to the letter I sent to Yokohama yesterday morning.

2. AN EXHIBITION.—Is there to be an exhibition at Ueno this year also?

I don't know. I have not heard the slightest rumour on the subject.

3. MEAL HOURS.—What are the hours for meals here?

Tiffin is at half-past twelve, and dinner at half-past seven.

henji. The sentence is incomplete; but such incomplete sentences ending in *ga* are of frequent occurrence, the speaker not knowing exactly what to add.—2. *Ikaga deshō ka* more or less—"I don't know;" see p. 211, ¶ 375.—3. *Jū-ni-ji han de*: notice how *de*, used predicatively, correlates this clause with the next; conf. p. 122, ¶ 200, and examples in middle of p. 123. After *asa-han wa*, supply *itsu de gozaimasū*? After *shidai*, supply *de gozaimasū*.

Sore de wa, asa-han wa?
That by as-for, morning-meal as-for?

He! asa wa, kimari ga gozaimasen. Anata
Oh! morning as-for, fixture (nom.) is-not. You
 no go tsugō shidai.
of august convenience according.

4. TALKING TO A CHILD.—Sā, botchan! koko ye
Come-on, little-boy! here to
 o kake nasai. Otonashii. O
honourably to-sit deign. (You are) sedate. Honourable
 ikutsu desū ka?
how-many is ?

He! yatsu.
Yes! eight.

Taisō ōkii koto! Gakkō ye o kayoi
Muchly big thing! School to honourably go-to-and-fro
 desū ka?
is ?

He! mainichi ikimasū ga,—kyō wa,
Yes! every-day go although, to-day as-for,
 Doyōbi desū kara, o hiru-kkiri deshita.
Saturday is because, honourably noon-cut was.

5. TALKING TO A FATHER.—Kono o ko wa,
This honourable child as-for,
 anata no go shisoku de gozaimasū ka?
you of august son is ?

He! watakushi no sōryō de gozaimasū.
Yes! me of eldest-son is.

Sore wa, taisō go rippa na go shisoku
That as-for, muchly august splendid august son
 wo mochi nasaimasū. Sazo
(accus.) honourably to-have deign. Doubtless honourable
 tanoshimi de gozaimashō.
joy probably-is.

Then what about breakfast?

Breakfast? there is no fixed time for it, Sir. You can have it whenever convenient to yourself.

4. TALKING TO A CHILD.—Here my little man! sit down here. You are a good boy. How old are you?

Eight.

How big you are for your age! Do you go to school?

Yes, I go there every day, but to-day we only had lessons till noon, because it is Saturday.

5. TALKING TO A FATHER.—Is this little boy your son?

Yes, he is my eldest.

Indeed, you have a fine fellow for an eldest son. What a source of happiness he must be to you!

4. For *botchan*, see p. 216. *Koto* in *Taisō ōkii koto!* is used exclamatorily; see p. 34. The *o* of *o hiru-kkiri* is expletive; see p. 223. *Kkiri* stands for *kiri*, the Tōkyō folks having a fondness for double consonants; conf. bottom of p. 16.—5. Such complimentary and self-depreciatory speeches are customary, quite irrespective of facts, and must not be understood too literally.

Ie! dōmo, wampaku de komarimasū.
No! indeed, naughty being, am-bothered.

6. THE TELEGRAPH.—*Kokoe-ra wa, hempi da*
Hereabouts as-for, out-of-the-way is
kara, denshin ga nakute, fujiyū desū, ne!
because, telegraph (nom.) not-being, inconvenient is,—eh?

Sayō de gozaimasuru. Oi-oi dekimasū de
So is. Gradually eventuate
gozaimashō.
will-probably-be.

7. A MESSAGE.—*Sakki no tsūkai wa, mada*
Before 's messenger as-for, yet
kaette konai ka? Nani wo shīte iru ka?
returning comes-not ? What (accus.) doing is ?
Taisō tema ga toreru.
Muchly trouble (nom.) takes.

Ōkata saki Sama ga o rusu de,
Probably over-there Mr. (nom.) honourably absent being,
matte de mo orimasu n' de gozaimashō.
waiting even is that probably-is.

8. FEELING UNWELL.—*Anata wa, kyō no shūkwaī ni*
You as-for, to-day's meeting to
wa, irasshaimasen deshita ka?
as-for, not-deigned-to-go was ?

He! kyō wa, nan da ka, kokoro-mochi ga
Yes! to-day as-for, what is ? bodily-feelings (nom.)
warukute ikemasen kara, kotowari wo itte
being-bad, is-no-go because, excuse (accus.) saying
yarimashita.
sent.

9. ON BOARD SHIP.—*Kyō wa, yoi nagi de*
To-day as-for, good calm
gozaimasū, ne!
is, eh?

Oh! no indeed. He is so naughty, I don't know what to do.

6. THE TELEGRAPH.—It is inconvenient, isn't it? there being no telegraph, in this part of the country, on account of its being so out-of-the-way.

Yes. But I suppose we shall have one in time.

7. A MESSAGE.—Hasn't the messenger, whom I sent some time ago, come back yet? What is he doing? He is a tremendous time about it.

Probably it is because the gentleman you sent him to is out, so that the messenger is kept waiting.

8. FEELING UNWELL.—Didn't you go to the meeting to-day?

No; I don't know what it is, but I feel unwell, so I sent an excuse.

9. ON BOARD SHIP.—It is beautifully calm to-day, isn't it?

6. For *ne*, see p. 214.—7. *Sakki* is emphatic for *saki*; see p. 20, ¶ 30. *Toreru* is the intransitive corresponding to the transitive verb *toru*, "to take;" conf. p. 183.—8. *Warukute ikemasen*, fairly lit. "being so bad, that it is no go;" more simply "It is so bad," or "too bad." Similarly *tōkute ikemasen*, "it is too far;" *kūtabirete ikemasen*, "I am too tired," etc. Conf. p. 132. 9. For the *objective* honorifics in *go dōyō* and *o tomo*, see p. 222, ¶ 398.

Sō de gozaimasū. Go dōyō ni shi-awase
 So is. August same-way in, luck
 de gozaimasū.
 is.

Anata wa, Kōbe ye o koshi de gozaimasū ka?
 You as-for, Kōbe to, honourable crossing is ?

Ie. Nagasaki made mairimasū.
 No. Nagasaki till go.

Ikaga de gozaimasū? Kitsuenjō de ippuku
 How is ? Smoking-room in, one-whiff
 itashimashō ka ?
 shall-do ?

Sa ! o tomo itashimashō.
 Come-along ! honourable companion (I) will-do.

10. A PICNIC.—Kyō wa, ii hiyori ^{de} da kara,
 To-day as-for, good weather is because,
 undō-gatera yama-aruki wo shite
 exercise-by-way-of, mountain-walking (accus.) having-done
 kimasū kara, nani ka isoide bentō wo
 will-come because, something-or-other hurrying luncheon (accus.)
 san-nim-mae koshiraete kudasai.
 three-people-share preparing condescend.

He ! shōchi itashimashita. Go shu wa,
 Yes ! assent have-made. August liquor as-for,
 nani-nani wo motasemashō ?
 what-what (accus.) shall-cause-to-carry ?

Sake wa, biiru ip-pon to, fusūke ip-pon
 Liquor as-for, beer one-bottle and, whisky one-bottle
 ni, teppō-mizu ni-hon de yoroshii.
 besides, gum-water two-bottles by (is.) good.

He ! kashikomarimashita.
 Yes ! have-assented.

Yes, indeed. It is lucky for all of us.

Are you going to Kōbe?

No. I am going on to Nagasaki.

What do you say? Shall we go and have a pipe in the smoking-room?

Yes, come along!

10. A PICNIC.—As it is fine weather to-day, we are going out for a walk over the hills. So please make haste and put up something or other as luncheon for three.

All right, Sir. What liquors shall I send?

Liquors?—I should say a bottle of beer, a bottle of whisky, and two bottles of soda-water.

All right, Sir.

10. *Shite kimasu*: conf. *kuru*, p. 171, ¶ 295. *Go shu* is Chinese for the Japanese *o sake*, and sounds more polite. *Fusuke* is the nearest approach most Japanese can make to our word "whisky." *Kashikomarimashita*, or *shōchi itashimashita* as immediately above, is the usual term by which an inferior expresses that he has understood the orders of a superior.

11. A VISITOR.—*Ima mieta o kyaku wa,*
Now appeared honourable guest as-for,
mada gozen-mae dasō da kara, nan de mo ari-
still meal-before is-apparently is because, any-thing happen-
awase-mono de ii kara, gozen wo agete kudasai.
to-be-thing by, good because, meal (accus.) lifting condescend.
He! shōchi itashimashita.
Yes! assent have-made.

12. AN EARTHQUAKE.—*Anata saki-hodo jishin*
You former-time earthquake
ga gozaimashita no wo go zonji desū ka?
(nom.) was fact (accus.) august knowing is ?
Ie! sūkoshi mo zonjimasen.
No! little even know-not.

He-hē! Yohodo hidō gozaimashita. Ano tokonoma
Indeed! Very severe was. That alcove
no hana-ike ga yurete, sude ni taoresō ni naru
's flower-vase (nom.) shaking, already like-to-fall to becomes
hodo deshita.
degree was.

Sore wa, naka-naka ōki na jishin de gozaimashita,
That as-for, indeed big earthquake was,
ne! Nan-ji goro deshita?
eh? What-hour about was?

Sono toki, tokei wo mimashitara, ichi-ji
That time, watch (accus.) when-(I)-had-looked, one-hour
ni-jip-pun sugi deshita.
twenty-minutes past was.

Naruhodo! ha-hā! Sore de wa, shiranai wake desū.
Indeed! oh! That by indeed, ignore reason is.
Watakūshi wa, ichi-ji ni Tsūkiji wo demashite,
Me as-for, one-hour in, Tsūkiji (accus.) having-gone-out,
kuruma de mairimashita kara, ōkata sono tochū
jūrikisha by went because, probably of-that road-
de gozaimashitarō.
midst probably-will-have-been.

11. A VISITOR.—It would seem that the visitor who has just arrived has not dined yet. So please give him something to eat. Anything that happens to be ready will do.

All right, Sir.

12. AN EARTHQUAKE.—Did you feel the earthquake a few hours ago?

No, I did not feel it at all.

Indeed? It was very violent. It was such, that the flower-vase there in the alcove shook so that it seemed likely to fall.

Then it must indeed have been a severe earthquake. About what o'clock did it take place?

I looked at my watch at the time, and it was twenty minutes past one.

Ah, I see. In that case I was bound not to feel it. I left Tsūkiji at one o'clock, and as I went in a *jīnrīkisha*, it doubtless took place while I was on the road.

11. *Dasō* is the "adjective of probability" of *da*, "to be." 12. *Shi-ranai wake*, not "a reason which does not know," but "a reason why I should not know;" conf. pp. 51—52. *Tsūkiji* is the name of the foreign "concession" (quarter) in Tōkyō. For *sono* = "of that," see p. 47.

13. **HIRING A JINRIKISHA.**—*Kyaku.*—*Kore! kuruma-*
Guest.—This! jinriki-man!
ya! Ueno no hakubutsūkwan ye itte, ne!—
Ueno 's museum to having-gone, eh?
sore kara Asakūsa no kōenchi wo kembutsu
that from, Asakūsa 's park (accus.) sight-seeing
shite, kaeri ni Ginza de kaimono shite,
having-done, return in, Ginza at, purchase having-done,
mata kono station made kaeru n' da ga,—
again this station as-far-as return fact is whereas,—
ikura de iku ka?
how-much by go ?

Shafu.—*He! hidoku o tema ga*
Jinrikisha-man. Yes! severely honourable trouble (nom.)
toremashō ka?
will-probably-take ?

Kyaku.—*Iya! sō tema wa torenai. Yūkata*
Nay thus trouble as-for, takes-not. Evening
made ni koko ye kaeritai.
till, here to, wish-to-return.

Shafu.—*He! Sore de wa, danna! shichi-jū-go-*
Yes! That by indeed, Sir! seventy-five
sen negaitō gozaimasū.
cents wishing-to-beg am.

Kyaku.—*H'm! sūkoshi takaku wa nai ka?*
H'm! little dear indeed is-not ?

Shafu.—*Je! Yohodo michi no ri mo gozaimasū*
No. Excessively road 's miles also are
kara, kesshite takaku wa mōshi-agemasen.
because, positively dearly indeed not-say-lift-up.

Kyaku.—*Sonnara, sore dake tsūkawasū kara, kaeri*
If-(that)-is-so, that about will-give because, return
ni Rokumeikwan ye choito yotte kurei,—tazuneru hito
in, Rokumeikwan at, just looking-in give,—enquire person
ga aru kara. Shikashi, kore wa tema wa torenai.
(nom.) is because. But this as-for, trouble indeed takes-not

13. HIRING A JINRIKĪSHA.—*Fare.* I say, *jinriki-man* ! I want to go to the Museum at Ueno, you know,—from there on to see the Public Garden at Asakusa, then make some purchases in the Ginza on the way back, and return again here to the station. How much will you go for ?

Jinrikisha-man. Shall you be long about it, Sir ?

Fare. No, not very long. I want to be back here by dusk.

Jinrikisha-man. Well then, Sir, I must ask seventy-five cents.

Fare. H'm. Isn't that rather dear ?

Jinrikisha-man. No. I haven't named at all a dear price, for the distance is very great.

Fare. If that is so, I will give you that much. So just look in at the Rokumeikwan on the way back, as I have some one to call on there. But that won't take much time.

13. *Ueno* and *Asakūsa* are districts in Tōkyō, the *Ginza* is a street, and the *Rokumeikwan* a large public building used for social purposes. Notice the correlation of clauses in the first sentence by means of the gerund repeated several times. The clause *tazuneru koto ga aru kara* is inverted ; it should properly precede the words *kaeri ni* immediately above.

Shafu.— *He!* *Yoroshiū* *gozaimasū.* *O*
 Yes! *Good* *is.* *Honourably*
meshi nasaimashī.
to-use *deign.*

14. LETTERS FOR THE MAIL.—*Kore!* *O* *Haru*
 This! Honourable Spring
San! Dare ka ni kono tegami wo yūbin-kyoku ye
Miss! Somebody by, these letters (accus.) post-office to
 motasete,—Nihon-ji *de kaite aru*
having-caused-to-carry,—Japanese-characters by, writing are
hō wa, kakī-tome ni *sasete,* *uketori wo*
side as-for, register to having-caused-to-make, receipt (accus.)
toranakereba naran *ga,—yokomoji* *no hō*
if (-he) takes-not (it) won't-do whereas,—cross-characters of side
wa, gwaikoku-yuki da kara, jis-sen no kitte wo
as-for, abroad-going is because, ten-cent 's stamp (accus.)
hatte, tada sashi-ire-guchi ye irete kureba
having-stuck, merely shove-insert-mouth to inserted if(-he)
 yoroshii.
comes, (it) is good.

He! *kashikomarimashita.*
Yes! *have-assented.*

15. NEARING YOKOHAMA.—*Ano oki ni daibu shima*
 That offing in, plenty islands
ga miemasu ga,—are *wa, nan to iu shima*
(nom.) appear whereas,—those as-for, what that say islands
de gozaimasū?
 are?

Are *ga Izu no Shichi-tō de gozaimasū.* *Mae*
Those (nom.) Izu 's Seven-isles *are.* *Front*
no *ga Ōshima to iimasū.*
one (nom.) Big-Island that say.

Hē! *are de, hito ga sunde orimasū ka?*
Indeed! that by, persons (nom.) dwelling are ?

Jinrikisha-man. All right, Sir. Please step in.

14. LETTERS FOR THE MAIL.—I say O-Haru! tell some one to carry these letters to the post-office. The messenger must have the one which is addressed in Japanese characters registered, and must get a receipt for it; but in the case of those written in Roman letters, it will be enough if he sticks a ten cent stamp on each and just drops them into the post-box, as they are to go abroad.

All right, Sir.

15. NEARING YOKOHAMA.—I see quite a number of islands out there. What islands are they?

They are the Seven Isles of Izu. The one in front is called Ōshima ("Vries Island").

Indeed! and are there any people living on it?

14. Learn this example thoroughly by heart, parse it and analyse it, and you will have laid the foundations of a practical mastery over the correlation of sentences treated of at the end of the Chapter on Syntax, p. 251 *et seq.*—15. *Nazo*, properly "etcetera," usually tones down a little the force of the preceding word. We have tried to represent this by the term "for instance" in the English version. *Mura*, ("village") has for its auxiliary numeral the word *son*, which is but the Chinese synonym of the word *mura*; hence *rok-ka-son* = "six villages." *Taishita*, lit. "made (*shita*) great (*tai*)" = "important." This verbal adjective can only be used predicatively.

Koko kara miru to, chiisaku miemasu ga,—*Ō*-
Here from look when, small appear although,—Big-
 shima nazo wa, rok-ka-son mo arimasū shi; mannaka
Island etc. as-for, six-villages even are and; middle
 ni funkwazan ga arimasū. Ato no shima-jima mo,
in, volcano (nom.) is. After 's islands also,
 ōku wa hito ga sunde orimasū. Mottomo, sono
greatly as-for, people (nom.) dwelling are. Doubtless, that
 uchi, hito no sunde inai shima mo aru sō desū.
inside, people 's dwelling are-not islands also are so (it)-is-(said).

Hē! taishita mono desū, ne.
Indeed! important things are, aren't-they?

16. A CHRISTIAN CHURCH.—Kono shūku ni wa, Yaso-
This post-town in as-for, Jesus.
 shū no shinja ga ōi to iu koto desū, ne.
religion 's believers (nom.) numerous that say fact is, isn't-it?

He! sō de gozaimasū. Kono hen wa,
Yes! so is. This neighbourhood as-for,
 moppara Yaso wo shinkō itashimasū.
chiefly Jesus (accus.) belief do.

Kyōkwaidō ga tatte orimasū ka?
Church (nom.) standing is ?

He! Kore made wa, kochō san no bettaku wo kari
Yes! This till as-for, mayor Mr 's villa (accus.) tempo-
 ni kwaidō ni mochiite orimashita ga,—ma-
rarily church as employing were although,—space-nar-
 seba ni tsuite, kondo shinki ni tatete orimasū.
row to owing, this-time newly setting-up are.

Kyōshi wa, Seiyōjin desū ka?
Minister as-for, Western-person is ?

Sō de gozaimasū. Nichiyō-goto ni shutchō
So is. Sunday-every in, coming-to-duty
 shite, sekkyō itasaremasū. Kono goro de wa, senrei
doing, sermon deigns-to-do. This period in as-for, baptism
 wo uketa hito ga yohodo fuemashita.
(accus.) received persons (nom.) plentifully have-increased.

The islands look small as seen from here. But Ōshima, for instance, contains six villages, and there is a volcano in the middle of it. Most of the other islands, too, are inhabited, though I have heard say that among the number, there are some which are not.

Oh! then they are quite important places.

16. A CHRISTIAN CHURCH.—There is said to be a large number of (Protestant) Christians in this town,—isn't there?

Yes. Most of the people in this neighbourhood are Christians.

Is there a church?

Well, hitherto the mayor's villa has done duty as a church. But it is too small, and so they are erecting a new building.

Is the pastor a foreigner?

Yes; he comes and preaches every Sunday. Great numbers of people have been baptised recently.

16. Were Roman Catholics intended, the term *Tenshukyō* would be used instead of *Yasoshū*, and *Tenshudō* for *Kwaidō*. The *seba* in *ma-seba* is the stem form of the adjective *sebai*, more frequently *semai*, "narrow." Going to official business" is *shukkin*; to any other, *shutchō*.

Sō desū ka? Sore wa, naka-naka sakan na
 So is ? That as-for, indeed prosperous
 koto desū, ne.
 thing is, isn't-it?

17. A FIRE.—Oya! kwaji to miete, hanshō
 Halloo! conflagration that seeming, fire-bell
 utteru ga:—shirase bakari da kara,
 striking-are although,—intimation only is because,
 daijōbu da ga,—hōgaku wa, dochira ni atatte
 all-right is although,—direction as-for, where to striking
 iru ka mite kudasai.
 is ? looking condescend.

He! tadaima soto kara maitta mono no mōshimasū
 Yes! just-now outside from has-come person's saying
 ni wa, sappari miemasen sō de gozaimasū. Tabun
 in as-for, quite appears-not so is (said to be). Probably
 kinzai de gozaimashō.
 suburb probably-is.

18. THE THEATRE.—Chikagoro Shintomi-za no
 Recent-period Shintomi-hall's
 shibai ga hajimatta sō desu ga,—gedai wa,
 theatre (nom.) has-begun so is (said) whereas,—title as-for,
 nan de gozaimasū ka?
 what is ?

He! sakujitsu waki de chotto banzuke wo
 Yes! yesterday elsewhere at, slightly programme (accus.)
 mimashitara, "Chūshin-gura" no tōshi de
 when-I-saw, "Loyal-Retainers-Store" 's right-through
 gozaimashite, yakūsha mo taisō kao-zoroi de
 being, actors also greatly face-completeness
 gozaimashita.
 was.

Sō desū ka? Sore wa, ii dashi-mono desū.
 So is ? That as-for, good show-thing is.
 Sazo ō-atari de gozaimashō.
 Doubtless great-hit will-probably-be.

Indeed! Then Christianity is in a very fair way here.

17. A FIRE.—Halloo! there would seem to be a fire; they are ringing the fire-bell. However, as it is only the “notice-bell,” it is all right. Still, please go and see in what direction it is.

Well, Sir! a man who came in a minute ago says there is nothing to be seen. Probably it is in one of the suburbs.

18. THE THEATRE.—I hear that the Shintomi Theatre has recently reopened. What is being acted there?

On glancing yesterday at a programme at a friend's house, I saw that it was *The Forty-seven Rōnins*,—the entire play,—and that all the best actors are taking part in it.

Indeed? That is a good piece. Doubtless it will be a great success.

17. The “intimation” (*shirase*) of a distant fire, that is of one not in the same district of the city, consists in two strokes of the fire-bell. *Mōshimasū ni wa* = “he says.” The words *sappari niemasen* are a quotation from the other man, and *Sō de gozaimasū* nearly = “he says,”—the Japanese construction being thus pleonastic, having the equivalent of “he says” both before and after the words quoted.—
18. *Shintomi-za* is the name of the chief theatre in Tōkyō. *Gedai*, “title,” is said to be a corruption of *geidai*, lit. “list of accomplishments.” For the story of the *Forty-seven Rōnins*, a little epic of loyalty and revenge, see Mitford's “Tales of Old Japan.” Its Japanese title,—*Chū-shin-gura*,—well describes it; for the tale is indeed a “store” of the feelings and deeds of “loyal retainers.”

19. EARLY TO BED.—*Hanahada shitsurei de gozaimasu*

Very rude is
ga,—watakūshi wa, go men kōmurimashite,
whereas, me as-for, august permission having-obtained,
fūserimasū,—myōchō wa, yohodo de-kake ga
go-to-bed,—to-morrow-morning as-for, muchly (the) start (nom.)
hayō gozaimasū kara.
early is because.

Dōzo watakūshi-domo ni o kamai naku
Please me to honourable attention not-being,
o yasumi nasaimashī. Kōmban wa, zehi kono
honourably to-rest deign. To-night as-for, positively this
kaki-mono wo shi-agete shimaimasenkereba narimasen
write-thing (accus) concluding if-(I) finish-not, (it) doesn't-do
yue, yo ga fūkemashō to omoimasū kara,
because, night (nom.) will-grow-late that (I) think because,
myōchō wa, shikkei nagara, o me ni
to-morrow-morning as-for, rudeness while, honourable eyes on
kakarimasen ka mo shiremasen ga, zuibun to
will-not-hang perhaps even know-not whereas, good-deal that
go kigen yō.
august health good.

20.—DIFFICULTY OF THE JAPANESE LANGUAGE.—*Dōmo!*
Really!

o kuni no gakumon wa, taihen ni iri-kunda
honourable country's science as-for, awfully complicated
mono de,—dōmo! koshi no magaru made manande
thing being, really! loins of bend till learning
mo, shosen oboe-tsūkusemasūmai.
even, finally probably-will-not-exhaust.

Ie! masaka sono yō na muzukashii mono de mo go-
No! surely that fashion being difficult thing even is-
zaimasen. Keiko sae sureba, nan de mo nai koto desū.
not. Practice even if-one-does, nothing-at-all thing is.

21. ASKING THE WAY:—*Dōzo michi wo oshiete*
Please road (accus.) teaching
kudasai.
condescend.

19. EARLY TO BED.—Although it is very rude of me to do so, I must ask you to excuse me if I go to bed, as I have to start very early to-morrow morning.

Oh! pray retire without paying attention to me. I must positively finish this writing to-night. So probably I shall not get to bed till late, and therefore please excuse me if I wish you a prosperous journey now, as I don't know whether I shall have the honour to see you in the morning.

20. DIFFICULTY OF THE JAPANESE LANGUAGE.—Really the study of your language is very complicated. Even if one were to study till one's back became bent with age, one could not learn it thoroughly.

No; it is hardly as difficult a thing as that. It is a mere nothing if only you set yourself to it.

21. ASKING THE WAY.—Please tell me the way.

19. The first sentence is inverted; the clause beginning with *myōchō wa* should, properly speaking, come first. The last sentence lacks some such final verb as *o ide nasaimashi*. The phrase *Go kigen yō* is often thus used where we should say "goodbye."

Kore kara san-chō saki no tokoro ni hidari ye magaru
Here from, three-chō further 's place at, left to turns
 yoko-chō ga aru ga,—soko ye haitte, sore kara
side-street (nom.) is whereas,—there to entering, there from
 mata migi ye magatte, massugu ni iku n' desū.
again right to turning, straightly go fact is.

Sonnara, kono tōri to narande orimasū.
If-that-is-so, this road with, being-in-a-row is.

22. THE WAY TO THE BRITISH LEGATION.—Chotto
Slightly
 mono wo o tazune mōshimasū. Igrisu
a-thing (accus.) honourably asking (I) say. English
 kōshikwan ye wa, dō mairimasū?
legation to, how (one) goes?

He! Sore wa, kono Shimbashi-demae no yoko-dōri
Yes! That as-for, this Shimbashi-front 's side-road
 wo hidari ye massugu ni o ide ni narimasū to,
(accus.) left to straightly honourable exit to becomes if,
 goku hazure no migi-tte ni Toranomōn to iu mi-
extreme end 's right-hand on, Tiger's-gate that say castle-
 tsūke ga arimasū. Sore wo o hairi ni
gate (nom.) is. That (accus.) honourably entering to
 narimashite, doko made mo o ide ni narimasū
having-become, where till even, honourable exit to becomes
 to, Sakurada-mitsūke to iu mon no mae ye tsūki-
if, Sakurada-castle-gate that say gate 's front to strike-
 atarimasū. Kondo wa, naka ye hairazu ni,
up-against. This-time as-for, inside to without-entering,
 o hori ni tsuite, hidari ye doko made mo
honourable moat to sticking, left towards, where till even,
 irasshaimasū to, yagate Eikoku kōshikwan no hata ga
deign-to-go if, forthwith England legation 's flag (nom.)
 miemasū kara, jiki shiremasū.
appears because, immediately is-knowable.

Dōmo arigatō zonjimasū. O jama wo
Indeed thankfully (I) think. Honourable hindrance (accus.)
 itashimashita.
have-done.

About three hundred and sixty yards further on, there is a turning to the left. You must turn down it, and then turn again to the right, after which you go straight on.

Then it is parallel with this street.

22. THE WAY TO THE BRITISH LEGATION.—Excuse my asking you; but would you kindly tell me the way to the British Legation?

Certainly. Look here! If you follow straight along this street branching off to the left in front of Shimbashi, you will come to a gate called Toranomon on the right hand side at the very end. Go through it, and walk on and on till you come to a gate called the Sakurada gate. Don't you through it, but turn to the left along the moat and go straight on, and you will at once know which is the British Legation by seeing the flag.

Very many thanks. Excuse me for having trespassed on your valuable time.

22. Shimbashi is the name of the quarter of Tōkyō in which the railway terminus is situated.

23. A MEETING DISPERSED.—Kono aida chotto o

Recently just honourable
 taku ye ukagaimashitara, anata wa o rusu de go-
house at when-(I)-enquired, you indeed angustly absent
 zaimashite, go saikun no osshaimashita ni wa, Ibumura-
being, angust wife 's deigned-to-say in as-for, Ibumura-
 Rō ye enzetsu wo o kiki ni o
upper-storey to, lectures (accus.) honourably hear to, honourable
 ide no yō ni uketamawarimashita ga,—nani
issuing 's manner in (I) heard whereas,—something-
 ka mezurashii enzetsu de mo gozaimashita ka?
or-other extraordinary lecture even was — ?

O! Sono setsu wa, ori-fūshi orimasen de, shitsurei
Oh! That occasion as-for, just-then (I) was-not being, rudeness
 itashimashita. Ano hi wa, ai-niku deshite, ne!—

(I) did. That day as-for, unlucky being, you-see,—
 mottomo chito osoku de-kakemashita ga,—Ibumura-
to-begin-with slightly late (I) started whereas,—Ibumura-
 Rō no mae made ikimasū to, doya-doya hito
second-story 's front as-far-as go when, tumultuously people
 ga dete kimasū kara, naze ka to omotte
(nom.) issuing come because, why ? that having-thought
 kikumashitara, ni-bam-me no enzetsu-chū nani
when-(I)-had-asked, number-two of lecture-midst, something-or-
 ka sukoshi jōrei ni fureta to ka de,
other (a)-little regulations to infringed that perhaps being,
 keisatsu-kwan ga chūji wo meijita tame, sude ni
police-officials (nom.) cessation (accus.) ordered because, already
 kaisan ni natta toko deshite, zannen deshita.
break-up to had-become place being, regret was.

Sore wa, oshii koto nasaimashita.

That as-for, regrettable thing (you) deigned-to-do.

24. SHOPPING AT MIYANOSHITA.—Kyaku.—Go men

Guest.—Angust pardon
 nasai!
deign.

Akindo.—He! irasshai! Chito o kake
Merchant.—Yes! deign-to-come! Slightly honourably to-sit
 nasaimashi! Nani ka goran kudasaimase! Mada
deign! Something angust-look condescend! Still
 hoka ni iro-iro gozaimasū.
besides all-sorts are.

23. A MEETING DISPERSED.—When I looked in at your house the other day, you were absent, and your wife said that you had gone to listen to a set of lectures at the Ibumura Hall. Were the lectures at all interesting?

Oh! it was very rude of me to happen to be out just then. On that day it was unfortunate, you know:—to begin with, I was rather late of starting; and then, when I got as far as the Hall, I found the people all pouring out in confusion. And, on enquiring the reason of this, I was told that in the second lecture there had occurred some remarks which slightly infringed the government regulations, or something of that kind, and that the police had ordered the proceedings to be stopped. So when I got there, the meeting had already broken up, which was a pity.

Oh! I am sorry for your disappointment.

24. SHOPPING AT MIYANOSITA.—*Customer*.—Excuse me.

Dealer.—Oh! pray come in, Sir. Please sit down a moment. Please inspect my wares. I have others besides of various descriptions.

23. The *Ibumura-Rō* (*rō*—"upper storey") is a tea-house in Tōkyō, where meetings are often held and sets of lectures delivered, it being the Japanese custom to "make a day of it," and to have one lecture delivered after another for hours at a time, sometimes on the same subject, but very often on different subjects. *O ide no yō ni* is an example of indirect quotation. The direct would be *o ide da to*; conf. p. 247.

Kyaku.—*Omocha wo sūkoshi misete kudasai.*
Toys (accus.) a-little showing condescend.

Akindo.—*He! kashikomarimashita. Kokoe-ra no*
Yes! have-assented. Hereabouts 's
mono de wa, ikaga de gozaimasū?
things by as-for, how is?

Kyaku.—*Naruhodo! kono uchi kara, iru*
Indeed! this inside from, requisite
dake no mono wo yorimashō.
as-much-as 's things (accus.) will-collect.

Akindo.—*Danna! kore wa, ikaga de gozaimasū?*
Master! this as-for, how is?
Tabi-makura to mōshimashite, naka kara kono tōri
Journey-pillow that saying, inside from, this way
andon ga demasū. Koko ga satsu-ire.
lamp (nom.) comes-out. Here (nom) paper-money-inserter.
Hiki-dashi ga fūtatsu arimasū. Soroban, yōji-
Drawers (nom). two are. Abacus, toothpick-
ire, kagami, iro-iro shi-konde arimasū. Mada koko ni
inserter, mirror, all-sorts putting-in are. Still here
kō iu mitsu-ire-ko no o bentō ga
such-as-this three-divisioned 's honourable luncheon-box (nom.)
arimasū. Kore ga fude-sashi, kore wa tabako-
is. This (nom.) pen-shore, this as-for, tobacco-
ire; mina daijōbu ni dekite orimasū.
inserter; all solidly made are.

Kyaku.—*Mazu, sonna mono wa yoroshii.* Ōku*
Well, such things as-for (is) good. Mostly
wa kodomo no miyage ni suru n' da kara, koko ye
as-for, children 's presents to make fact is because, here to
yori-dashita omocha wo kore dake to, undō-dama
have-collected-out toys (accus.) this amount and, cup-and-ball
ga mitsu, mukō ni mieru shitan-iro no bon
(nom.) three, opposite in appears sandal-wood-colour 's tray
wo ni-mai to, kono shashin-basami fūtatsu. Kore
(accus.) two and, these photo-inserters two. This
dake de, ikura ni narimasū?
amount by, how-much to becomes?

Customer.—Please show me some toys.

Dealer.—All right Sir! How would these articles suit you?

Customer.—Let me see! I will set aside from among these such as I want.

Dealer.—Sir! how would this suit you? It is called a travelling pillow; a lamp comes out of it like this; also this purse for paper-money. It has two drawers. There are all sorts of other things inside it,—an abacus, a toothpick-holder, and a looking-glass. Here again is a luncheon-box in three parts, which all fit into one. This is a pen-stand, this is a tobacoo-pouch; they are all quite solidly made.

Customer.—Well, I don't want that sort of thing. Most of the things I want being intended as presents to take home to the children, here they are,—the toys which I have set aside here, besides three cups-and-balls, two of those sandal-wood-coloured trays over there, and these two photograph-frames. How much does the whole lot come to?

* For *Sonna mono wa yoroshii* conf. p. 280, No. 68 and foot-note.

Akindo.—He! arigatō zonjimasū. Atari-mae wa,
Yes! thankfully (I) think. Usually as-for,
 ni-en roku-jū-go-sen ni narimasu ga,— ni-en
two-dollars sixty-five-cents to becomes although, two-dollars
 go-jis-sen ni o make-mōshite okimasū.
fifty-cents to honourably cheapening will-put.

Kyaku.—Sore wa taihen takai. Sonna ni kake-
That as-for, awfully (is) dear. Suchwise in, excessive-
 ne wo itcha ikenai. Zutto o
price (accus.) as-for-saying, can't-go. Altogether honourably
 make nasai.
to-cheapen deign.

Akindo.—Ie! dō itashimashite! Takaku wa mōshi-
No! how doing? Dearly as-for, say-
 agetasen. Dono kurai nara, o yoroshiū
lift-not-up. What about if-it-were, honourably good
 gozaimasū?
is?

Kyaku.—Sō sa! ne! Ichi-en go-jis-sen nara,
So indeed! One-dollar fifty-cents if-it-were,
 kaimashō.
will-probably-buy.

Akindo.—Sore de wa, danna! go muri
That by as-for, master! august unreasonableness
 de gozaimasū. Sonna ni kake-ne wa mōshimasen.
is. Suchwise in, excessive-price as-for, (I) say-not.
 Dōzo go jōdan osshaimasen de, mō sūkoshi
Please august joke deigning-not-to-say by, still a-little
 o kai kudasai.*
honourably to-buy condescend.

Kyaku.—Sore de wa, ni-en made ni kaimashō.
That by as-for, two-dollars till in will-buy.

Akindo.—Sayō de gozaimasū ka? O yasū
So is? Honourably cheap
 gozaimasu ga,—mata negawankereba narimasen
is although,—again if-I-beg-not becomes-not
 kara, o make-mōshite okimasū.
because, honourably cheapening will-put.

Dealer.—Oh! many thanks, Sir. The usual price would be two dollars sixty-five cents, but I will let you have them for two fifty.

Customer.—That is awfully dear. You mustn't put on such fancy prices as that. You must go down a great deal.

Dealer.—Really Sir, how *could* you expect me to? The things are not at all dear. What would be your idea as to the price, Sir?

Customer.—Well, let me see! I'll take them, if you will let me have them for one dollar fifty.

Dealer.—Oh! Sir, that is unreasonable. I don't put on such extra charges as you seem to suppose. Please don't joke in this way, Sir, but give me a little more for the things.

Customer.—Well then, I'll give you two dollars.

Dealer.—Only two dollars? That is cheap. However, as I hope you will buy of me again, I will go down to that price.

* *Mō sūkoshi o kai kudasai*—*Mō sūkoshi takaku o kai kudasai*,
“Buy it a little more dearly,” i.e. “Please give me a little more for it.”

ANECDOTES.

¶ 451. MAKOTO NO SEKKEN.¹

TRUTH 'S ECONOMY.

*Kenchō-goro*² no koto de, *Kamakura*³ *Shikken* ni
Kenchō-period 's **fact being, Kamakura Regent to**
tsūkaeta Aoto Saemon Fujitsuna to iu yakunin ga,
served Aoto Saemon Fujitsuna that say official (nom.)
aru yo Nameri-gawa wo wataru toki ni, kerai
a-certain night Nameri-river (accus.) crosses time in, retainer
ga ayamatte zeni jū-mon wo kawa ye otoshimashita no
(nom.) erring, coin ten-cash (accus.) river to dropped (trans.) act
*wo*⁴,—*Fujitsuna wa, kyū ni hito wo yatoi,*⁵
whereas,—Fujitsuna as-for, suddenly people (accus.) having-hired,
taimatsu wo tsūkete, kotogotoku hirowasete
torches (accus.) having-lighted, completely having-caused-to-
*kaerare mashita.*⁶
pick-up, deigned-to-return.

Kono koto wo aru hito ga waratte,
This act (accus.) certain people (nom.) laughing-at,
"Wazuka jū-mon no zeni wo oshinde, taimatsu wo
"Trifle ten-cash 's coin (accus.) grudging, torches (accus.)

1. Students curious of comparing the Colloquial with the Written Language will find this same story told in easy written style, in the present writer's "Romanized Japanese Reader," p. 34 of Vol. I.
 2. For the use of *nengō* or "year-names," see p. 103. The best book of reference on the subject of Japanese chronology is Bramsen's "Japanese Chronological Tables."—3. *Kamakura*, two days' journey by road from the site of the modern city of Yedo or Tōkyō was, during the Middle Ages, the capital of the feudal rulers of Japan. The Hōjō family of *Shikken*, or "Regents," occupied this position during the thirteenth and a portion of the fourteenth centuries, and Aoto Fujitsuna held high judicial office under the fifth ruler of their line. Aoto is the surname, Fujitsuna the personal (equivalent to our "Christian")

TRUE ECONOMY.

The following incident happened about the period styled Kenchō (A.D. 1249—1256). When Aoto Saemon Fujitsuna, an official in the service of the Regent of Kamakura, was crossing the River Nameri one night, a retainer of his let ten cash fall by mistake into the river, whereupon Fujitsuna hastily hired some men, and made them light some torches and pick all the money out of the water.

Some one is reported to have laughed at this, and to have said: "Through grudging the ten cash,

name, and Saemon a kind of title, which has, however, almost come to form part of the actual name itself. The Nameri-gawa is a small stream near Kamakura.—4. The whole sentence down to here forms a sort of accusative to the following clause relating Fujitsuna's *action upon* what had happened. "Thereupon" or "whereas" is the nearest approach to a literal English rendering.—5. The indefinite form *yatoi* is here equivalent to a gerund, because correlated with the gerund *tsükete* immediately below: conf. p. 159, ¶ 278, and p. 237.—6. Observe how the sentence is rounded off by *kaerare mashita* (honorific potential for *kaerimashita*; conf. p. 224, ¶ 403. Further examples of such honorific potentials are offered below by *kikare mashita*, *iware mashita* and *mōsare mashō*). *Hirowaseta* alone would sound bald to Japanese ears, which generally expect to have the whole action related down to its very end.

kattari, hito wo yatottari shite, nyūhi ga
now-buying, people (accus.) now-hiring doing, expense (nom.)
 taisō kakattarō. Kore koso Ichi-mon oshimi
great-deal has-probably-cost. This indeed One-cash grudging
 no hyaku shirazu⁷ da" to itta sō desū.
's hundred ignores is" that said appearance is.

Sore wo Fujitsuna ga kikaremashite, "Sō
That (accus.) Fujitsuna (nom.) having-deigned-to-hear, "So
 omou mono mo arō ga,—tsuiyashita zeni wa,
think persons also may-be although,—spent coin as-for,
 tsūyō shite iru kara, muyō ni wa naran
circulation doing is because, uselessness to as-for becomes-not
 ga,—kawa no soko ye shizunda jū-mon wa, ima
whereas,—river 's bottom to sank ten-cash as-for, now
 hirowaneba, tenka no takara wo ushinau kara
if-do-not-pick-up, world 's treasure (accus.) lose because
 da² to iwaremashita.
is" that deigned-to-say.

Kore-ra ga makoto no sekken to iu mono desū.
Such-as-this (nom.) truth 's economy that say thing is.

Ōku wa tori-chigaete, sekken wo
Mostly as-for, taking-and-mistaking, economy (accus.)
 okonau tame ni rinshoku ni naru mono mo arimasu
practise sake for, parsimony to become persons also are
 ga,—sore-ra no hito to dōjitsu no ron ni
whereas,—such-like 's people with, same-day 's discussion to
 wa narimasen.
as-for, becomes-not.

Shikashi, tōji no keizai-gakūsha no setsu ni
Nevertheless, present-time 's political-economists of opinion to
 itashitara, ikaga mōsaremashō ka?
if-one-made, how will-they-probably-deign-to-say ?

7. Oshimi=oshimu hito, "a grudging person;" shirazu is not the negative gerund of shiru but its Classical "conclusive negative

Fujitsuna must have been put to great expense, what with buying torches and hiring men. This indeed is to be *Penny wise and pound foolish.*"

Fujitsuna, hearing of this, said: "There may be some folks who think so. But the money spent is not wasted, because it remains in circulation, whereas the ten cash that sank to the bottom of the river would, if not picked up, have been treasure lost to the world. That is why I acted as I did."

Actions of this kind are examples of true economy.

Most people, mistaking one for the other, fall into parsimony while endeavouring to practise economy. But though there are such, Fujitsuna is not to be mentioned on the same day as they.

Still, if one were to ask the opinion of the political economists of the present day, what would *they* say?

present." Which=Colloquial *shiranai*.—8. I. e. "I do this because, if I did not pick it up," etc.

¶ 452. ARIGATA¹ NO KICHIBEI.
THANKFUL 'S KICHIBEI.

Mukashi "Arigata no Kichibei" to azana wo
 Anciently "Thankful 's Kichibei" that nickname (accus.)
tsūkerareteru ojiisan ga arimashite, donna
 is-having-got-affixed old-gentleman (nom.) (there)being, what
koto de mo "Arigatai! arigatai!" to yorokonde²
 thing soever "(I am)thankful! (I am)thankful!" that rejoicing
kurashite iru hito deshite,—natsu hito ga kite,
 passing-the-time is person being,—summer, person(nom.)coming,
 "Kyō wa, hidoi atsusa de gozaimasū" to iimasū
 "To-day as-for, violent heat is" that says
 to, kono ojiisan no hentō ni, "Atsui jisetsu wa,
 when, this old-gentleman 's answer in: "Hot season as-for,
 atsui hō ga arigatai.² Samui jibun wa, samui no
 hot side (nom.) (is)thankful. Cold season as-for, cold fact
 ga arigatai" to yorokonde³ orimasū.
 (nom.) (is)thankful" that rejoicing is.

Mata hito ga Kichibei no bimbō wo sasshite,
 Again people (nom.) Kichibei 's poverty (accus.) guessing,
 "Nani ka to go fujiyū deshō" to,
 "something-or-other that august inconvenience must-be" that
iimasū to,— "Ie! watashi wa, sai-shi no shimpai
 say when,— "No! me as-for, wife-children 's anxiety
 mo naku, ūmai mono mo tabemasezu; sono sei ka, naga-iki
 also is-not, tasty things also eat-not, that cause ?, long-life
 wo shite imasū kara, arigatai" to⁴,—tada
 (accus.) doing am because, (I am)thankful" that,—merely
nan de mo "Arigatai" to itte imasū.
 everything "Thankful" that saying is.

1. Arigatai would be more strictly grammatical; but the stem form *arigata* with *no* is more idiomatic.—2. *Arigatai* here has a sort

THANKFUL KICHIBEI.

Once upon a time, there was an old man who had got nicknamed "Thankful Kichibei," and who led a happy existence, always thankful for everything, whatever it might be. When any one came to see him in summer and complained of the excessive heat, the old man would reply: "In the hot season we must be thankful for the heat. In the cold time of year we must be thankful for the cold."—If again any friend should sympathise with his poverty, and remark how inconvenient it must be in every way, he would say: "Oh! no! I am troubled neither with wife nor child, nor do I eat savoury food. Perhaps it is for this reason that I am long-lived, and I am thankful for it." Thus did he use the word "thankful" about everything.

of objective sense, i. e., it means, not exactly "thankful," but "worthy of being thankful *for*."—3. *To yorokonde*=*to itte yorokonde* i. e. "rejoicing, saying that."—4. After *to* supply *itte*, "saying."

Aru toki, yoso no uchi ye itte, kaeri-
A-certain time elsewhere 's house to having-gone, returning-
 gake ni omote no hashira de atama wo kotsun to⁵
while in, front 's post by, head (accus.) bumpingly
 buttsükemashita ga,—yahari “Arigatai! arigatai!”
hit whereas,—also “Thankful! thankful!”

to kuchi no uchi de itte imasü kara, soba ni iru
that mouth 's interior in saying is because, alongside in is
 hito ga: “Kichibei San! anata wa, nan de mo
person (nom.): “Kichibei Mr! you as-for, everything
 ka de mo⁶ ‘Arigatai! arigatai!’ to ii-nasaru ga,—
whatever, thankful! thankful that say-deign whereas,—
 hashira de atama wo utte, sazo itakarō
post on, head (accus.) having-hit, indeed must-be-painful
 ga,—sore de nani ga arigatai n’ desü?” to kiki-
whereas,—that by, what (nom.) thankful fact is?” that when
 mashitara,—“He! kono itai no ga arigatai no
he-had-heard,—“Yes! this painful fact (nom.) thankful fact
 desü.

• is.

“Naze to iimasü to⁷, ima buttsuketa toki, atama ga
“Why? that says when, now hit time, head (nom.)
 kudakete, shinde shimaimashita nara, itai koto
having-been-broken, dying had-finished if, painful fact
 mo nani mo wakarimasen ga,—inochi mo atama mo,
also anything understand-not whereas,—life also head also,
 o kage sama² de buji deshita kara,
honourable influence Mr. by, accidentless has-been because,
 itai no ga shiremasü.
painful fact (nom.) is-knowable.

“Sore desü kara, makoto ni arigatai” to kotaema-
“That is because, truth in (am)thankful” that answered.
 shita.

5. Kotsun to is an onomatope for the sound of bumping or thumping.—6. An idiom, also pronounced nande mo, kan de mo. The ka

One day, having gone to a friend's house, he struck his head a tremendous blow against a post at the entrance. But even then one who was near him heard him muttering his thanks, and exclaimed: "Mr. Kichibei, you say thank you to everything. But what *can* there be to be thankful for in hurting yourself by striking your head against a post?" "Why!" replied Kichibei, "the pain is exactly what I am thankful for. Don't you see that if, when I struck against the post just now, my skull had been fractured and I had died, I should have felt neither pain nor anything else, whereas I now feel the pain because, thanks to your kind influence, my life and my head are both safe? That is why I am truly thankful."

or *kan* is of uncertain origin.—7. *Naze to iu to* is an idiom meaning "for this reason," more lit. "if you ask why, (then it is as follows)."—8. The words *o kage sama*, "thanks to your kind influence," are an empty compliment, indeed almost an expletive; conf. p. 281, No 79.

*Suru to,*⁹ *kono koto wo saki-hodo kara koko no*
Thereupon, this thing (accus.) previous-period since, here 's
*inkyō*¹⁰ *ga kiite orimashite, "Naruhodo!"*
retired-old-man (nom.) listening having-been, "Oh!-indeed!"
*to*¹¹ *kanshin shite, "Aa! arigatai, arigatai!" Wa-*
that admiration doing, "Ah! (I am) thankful, thankful!"
takūshi mo, ima wa satori wo hirakimashita.

I also, now as-for, enlightenment (accus.) have-opened.

*"Iro-iro nani ka no sewa ga yaketari,"*¹²
"Several-kinds something-or-other 's cares (nom.) sometimes-
sama-zama no tsurai koto ni tabi-tabi
burning, various-sorts 's disagreeable things to often
attari shite, 'Aa! kurushii, kurushii!
sometimes-meeting doing, 'Ah! (it is) distressing, distressing!
Ītsu ni kono yo ga iya ni natta' to
Truth in, this world (nom.) objectionable to has-become' that
*omou koto mo arimashita ga,—kore to iu no mo*¹³
thinkfact also has-been whereas,—this that say fact also,
inochi ga aru kara no koto desū.
life (nom.) is because 's fact is.

*"Shite miru to,"*¹⁴ *ima Kichibei San ga iu tōri,*

"And-therefore, now Kichibei Mr. (nom.) says way,
naruhodo! watakūshi mo banji ga arigatai,
yes-indeed! I also, myriad-things (nom.) (are) thankful,
*arigatai!"*¹⁵
thankful!"

9. *Suru to* is an idiom which is often used, as here, at the beginning of a sentence to resume, as it were, what has gone before.—10. *Inkyō* denotes a person who has retired from active life, and has handed over his business and the greater part of his property to his son.—11. After *to* supply *itte* "saying," or *omotte*, "thinking."—12.

Hereupon the 'old father of the man of the house, who had been listening to the conversation from the beginning, was struck with admiration, and said: "Yes indeed. Thankful, thankful must we be. This has taught me a lesson. Often, when worried by divers cares and confronted by various misfortunes, I had said to myself how wretched, wretched it all was,—and what an odious place the world seemed to me. But even all these things exist only because life itself exists. A careful consideration therefore shows that, as Mr. Kichibei has just said, I too have everything, everything to be thankful for."

Sewa ga yaku="to be busy and anxious."—13. *Kore to iu no mo*="this also," more lit. "also what (people) say (is) this."—14. A resumptive idiom similar to *suru to* a few lines above.—15. The words *watakūshi mo* are, as it were, hung in the air without reference to any verb, while *banji* is the subject of *arigatai*, here taken in its objective sense (conf. note 2).

¶ 453. MATEBA AU TOSHI.
IF-WAIT, WILL-AGREE YEARS.¹

Mukashi miyako no machi ni Unazuki Babā
Anciently capital's mercantile-quarter in, Nodding Granny
to iu kūchi-benkō no ii mono ga arimashite,
that say mouth-glibness's good person (nom.) (there) being,
itsu mo yome ya muko no sewa wo shite, yo wo
always bride or bridegroom's help (accus.) doing, life (accus.)
okutte orimashita ga,—aru toki san-jū-go ni
passing was whereas,—a-certain time, thirty-five to
naru² otoko no toshi wo kakushite, jū-go no musūme
becomes man's years (accus.) having-hidden, fifteen's girl
to engumi wo tori-mochi, yuinō made oku-
with, marriage (accu.) had-arranged, betrothal-gifts even had-
rasemashita ga,—sono nochī muko no toshi no
caused-to-send whereas,—that after, bridegroom's years of
fūketeru koto wo musūme no oya ga kiki-tsukete,
advanced-are fact (accus.) girl's parent (nom.) having-heard,
“Hoka ni nani mo mōshi-bun wa nai ga,—mu-
“Elsewhere in, anything objection as-for, isn't but,—bride-
ko to musūme to toshi ga ni-jū mo chigatte wa,
groom and daughter and, years (nom.) twenty even differing as-for,
ikani shite mo yome ni wa yarenai” to iu.
how doing even, bride to as-for, cannot-send” that says.

Otoko no hō de wa, “Yuinō made sumashita
Man's side on, “Betrothal-gifts even have-concluded
kara wa, shinrui ye taishite mo, sonna futsugō na
since as-for, kinsmen to confronting even, such inconvenient
koto wa kikasarenai kara, zehi mora-
thing as-for, cannot-cause-to-hear because, positively if-
wankereba shōchi shinai” to iu kara, nakōdo mo
receive-not, consent do-not” that says because, match-maker also
hidoku meiwaku shite, tsui ni kono koto wo
violently quandary doing, last at, this affair (accus.)
o kami ye uttaemashita.
honourable superiors to appealed.

IF THEY WAIT, THEIR AGES WILL COME RIGHT.

Once upon a time, in the mercantile quarter of the metropolis, there lived a glib-tongued old woman called Granny Nod, who gained her livelihood by negotiating marriages. Well, she once arranged a match between a man of thirty-five, whose age she concealed, and a girl of fifteen, and had gone so far as to make them exchange the gifts customary on betrothal. But afterwards the girl's father, having heard how far advanced the bridegroom was in years, said to the old woman: "I have indeed no other complaint to make about him; but really I cannot think of giving my daughter to one whose age differs from hers by twenty years."—On the bridegroom's side, however, it was urged that he could not consent to forego her, as it was impossible, even *vis-à-vis* his relations, to mention such a difficulty after the ceremony of exchanging gifts had once been concluded. Thus the match-maker was placed in a terrible quandary, and at last she brought the matter before the judge.

I. I. e. "years which will agree, if one waits."—2. *Naru=natta*, i. e. "had already become (thirty-five years old.)"—3. *O kami de wa*="the judge," more lit. "at the government" (conf. p. 223). The words immediately following mean literally "it having come to

O kami de wa³, sō-hō o
Honourable superiors at, both-sides honourably
yobi-dashi ni narimashite, musūme no oya ni "Sonohō
calling-forth to having-become, girl 's parent to, "You
wa, ittan yakūsoku wo shite, ima-sara nan no
as-for, once agreement(accus.) having-made, now-again what 's
kado wo motte hadan itasu⁴?" to o tazune
point (accus.) taking, rupture make?" that honourable enquiry
ni narimasū to,—“He! kono gi wa, nakōdo no
to becomes when,—“Ah! this affair as-for, match-maker 's
mono amari itsuwari wo mōshimashite, san-jū-go no
person too-much lie (accus.) having-told, thirty-five 's
muko ni jū-go no yome de wa, toshi ga ni-jū
bridegroom to, fifteen 's bride by as-for, years (nom.) twenty
chigaimasū. Sore yue fūshōchi wo mōshimashita.
differ. That owing-to dissent (accus.) said.

“Semete toshi hambun-chigai nara, musūme wo
At-most years half-difference if-were, girl (accus.)
tsūkawashimashō.”
will-probably-send.”

Kono toki yakunin no mōshi-watasaremasū ni wa:⁵
This time, official 's deigns-to-speak-across in as-for,
“Sonnara, sonohō no nozomi-dōri ni shite tsūkawasū⁶
“If-is-thus, you of wish-way in, doing (I) will-give
kara, ima yori go-nen tatte musūme wo
because, now from, five-years having-elapsed, daughter (accus),
okure. Muko no hō mo sore made wa kanarazu
give. Bridegroom 's side also, that till as-for, positively
matanakereba naran. Sono toshi ni nareba, otoko
if-waits-not, becomes-not. That year to when-becomes, man
wa shi-jū, onna wa hatachi.” “Chōdo hambun-
as-for, forty; woman as-for, twenty-years.” “Just half-
chigai no toki ni naru” to mōshi-watasare mashita
difference 's time to becomes” that deigned-to-speak-across
kara, sō-hō osore-itte sagarimashita.
because, both-sides fearing-entering descended.

Fitsu ni omoshiroi o o sabaki desū.
Truth in, amusing honourable judgment is.

The judge, having sent for both parties, asked the girl's father what was his reason for breaking off an engagement which he had once agreed to. The father replied: "You see, my lord, the matter stands thus. The match-maker told too outrageous a falsehood, and there is a difference of no less than twenty years between a bridegroom of five-and-thirty and a bride of fifteen. That is why I said I would not consent. I would give him my daughter if the difference between their ages were at most one of half."

Then the judge gave judgment as follows: "As that is how matters stand, I will decide in accordance with your desire. Do you give him your daughter five years hence. The bridegroom, on his side also, must faithfully wait till then. By that time he will be forty, and the girl twenty. It will be the time when their ages will differ exactly by half."—Thus was judgment given, and both parties left the judgment-hall in fear and trembling.

Truly it was a witty decision.

calling forth both sides."—4. Observe the total absence of honorifics in the judge's address to the litigant parties, who are of course immeasurably his inferiors.—5. Lit. "in his deigning (honorific potential) to give judgment," the verb becoming a sort of noun capable of taking postpositions after it.—6. *Tsūkawasü* (the final *u* becoming short before *kara*) is here a sort of auxiliary, = *yaru*; see p.

DAI IK-KWAI.

Kwampō² san-nen no shi-gwatsu jū-ichi-nichi, mada Tōkyō wo Edo to mōshimashita koro, Yushima Tenjin³ no yashiro de Shōtoku Taishi⁴ no go sairei wo okononaimashite, sono toki taisō sankei no hito ga dete, kunjū itashimashita.

Koko ni, Hongō San-chō-me ni Fujimura-ya Shimbei⁵ to iu katana-ya ga gozaimashite, sono mise-saki ni wa yoi shiromono ga narabete aru tokoro wo,—tōri-kakarimashita hitori no o samurai wa, toshi no koro ni-jū-ichi-ni gurai de, iro no shiroi, me-moto no kiriritto shita, sukoshi kanshaku-mochi to miete, bin no ke wo gutto agete yuwase, rippa na o haori ni

FREE TRANSLATION.

On the 4th May 1743, in the days when Tōkyō was still called Yedo, the festival of prince Shōtoku was celebrated at the Shintō temple of Tenjin in Yushima, and the worshippers assembled in great crowds on the occasion.

Now in Third Street, Hongō, there was a sword-shop known as

Notes.—1. This piece consists of the first two chapters of the *Botan-Dōrō*—see p. 10,—slightly edited in order to make them more genuinely Colloquial, and to remove a few expressions which European standards of propriety condemn. The literal translation is purposely printed apart from the original, instead of being interlined with it, so as to induce the student to find his way about in both unaided.—The title of the novel alludes to an incident in a later portion of the story, which it would take too long to relate here.—

2. *Kwampō*, is the *nengō* or "year-name," which lasted from A.D. 1741-4; conf. p. 103.

(LITERAL TRANSLATION.)

PEONY-LANTERN.

ORDER ONE-CHAPTER.

Eleven-day four-moon of three-year Kwampō, period *when people* still called Tōkyō Yedo, performing august festival of Prince Shōtoku *at* shrine of Tenjin *at* Yushima, *at* that time people of going-to-worship having-gone-out greatly, *they* made a crowd.

Thereupon, *there* being in Third-Street, Hongō, a sword-shop *which people* call Fujimura-house Shimbei,—as-for one honourable warrior *who* happened-to-pass by *the* place *where* in that shop-front good merchandise is putting-in-a-row, *the* period of *his* years being about twenty-one-or-two, white of colour, did sharply of eye-neighbourhood, appearing a little quick-tempered, having tightly raised *and* bound *the* hairs of *his* cue, besides a splendid honourable coat

Fujimura-ya Shimbei, the fine articles exposed in which were seen by a *samurai* who happened to pass by. He appeared to be about one or two and twenty years of age, had a fair complexion, a vivacious expression in his eyes, and a cue tightly bound up,—indicative of slight quickness of temper. He wore a splendid coat, a beautiful pair of trowsers, and sandals soled with leather. Behind him, as he strode along in front, there followed a servant in a blue coat and striped sash, with a wooden

3. *Tenjin* is the posthumous name under which the famous and unfortunate court noble Sugawara Michizane (died A.D. 903) is worshipped as the god or patron saint of letters.—

4. *Shōtoku Taishi*, the great imperial patron of Buddhism in Japan, lived from A.D. 572-621.—

5. Strictly speaking, *Fujimura-ya* is the name of the shop, and Shimbei the personal ("Christian") name of the shopkeeper. But Japanese idiom does not clearly distinguish between a shop and its owner. Conf. ¶ 56, p. 35-36.—

kekko na o hakama wo tsuke, setta wo haite saki ni tachi; ushiro kara asagi no happi ni bonten-obi wo shimete, shinchū-zukushi no bokutō wo sashiteru chūgen ga tsuki-sotte, kono Fuji-Shin no mise-saki ye tachi-yorimashite, koshi wo kake, narabete aru katana wo hito-tōri nagamete,—

Samurai: "Teishu ya! Soko no kuro-ito da ka, kon-ito da ka shiren ga,—ano kuroi iro no tsuka ni namban-tetsu no tsuba ga tsuita katana wa, makoto ni yosasō na shina da ga, chotto o mise."

Teishu: "Hei, hei! Korya! O cha wo sashi-age-na! Kyō wa, Tenjin no go sairei de taisō ni hito ga demashita kara, sadameshi ōrai wa hokori de, sazo o komari asobashimashitarō" to,—katana no chiri wo harai-nagara, "He! goran asobashimase" to sashi-dasu no wo,—samurai wa te ni totte, mimashite,—

Samurai: "Tonda yosasō na mono. Sessha no kantei suru tokoro de wa, Bizen-mono⁶ no yō ni omowareru ga,—dō da, na?"

Teishu: "Hei! Yoi o mekiki de irasshaimasuru. Osore-irimashita. Ōse no tōri, watakushi-domo nakama

sword having brass fastenings. The *samurai* looked in at the shop, sat down, and, glancing all round the swords that lay there, said:

"Mine host! That sword over there with the iron guard to the dark-coloured hilt,—I don't know whether the braid is black or dark blue,—looks like a good one. Let me just have a look at it."

"All right, Sir," said the shopkeeper. "(Then aside to the shop-boy:) "Here! you offer the gentleman some tea!" (Then again to

6. *Bizen* is the name of a province in Central Japan, famous for its

having-put-on magnificent honourable trowsers, wearing leather-soled-sandals, standing in front; *there* accompanying *him* from behind a servant having-bound a striped-belt round a light-green coat and wearing a wooden-sword of brass-fastenings,—stopping-in-passing at this Fujimura-house-Shimbei's shop-front, setting his loins, and regarding generally the swords *which are* putting-in-a-row,

The Warrior said: "Oh host! As-for that sword *to which* has-stuck a guard of southern-barbarian-iron on a hilt of black colour, though *I* know-not whether *it* is black-thread of there or dark-blue-thread, whereas in truth *it* is a good-looking article, just *condescend* honourably *to-show it to me*."

The Host, saying that: "Yes, yes! Here! Present honourable tea! To-day, as people have-gone-out greatly by the august festival of Tenjin, certainly the roads being dusty, indeed *you* have-probably-deigned honourable annoyance,"—while-wiping the sword's dust, *saying* "Here! deign *to do an* august-glance," he presents *it*, which the warrior, taking in his hands, and looking,

The Warrior: "An awfully good-looking thing. According-to my act of doing criticism, *I* am-able-to-think *it* in fashion of a Bizen-thing;—but how is *it*, eh?"

The Host: "Yes! *You* deign-to-be a good honourable connoisseur. *I* have-feared. Way of *your* word, among

the *samurai*;) "To-day, owing to the crowds gone out to see the festival, the roads are sure to have been dusty, which must have been a great nuisance to Your Honour." Then, dusting the sword, he said: "Here! pray look at it, Sir!" With these words, he handed it to the *samurai*, who, taking it up and inspecting it, said:

"It's an awfully good one. So far as I can judge, I should incline to consider it a Bizen."

no mono mo, Tenshō Sūkesada⁷ de arō to no hyōban de gozaimasu ga,—oshii koto ni wa, nanibun mumei de, zannen de gozaimasū.”

Samurai: “Go teishu ya! Kore wa dono kurai suru, na?”

Teishu: “Hei! Arigatō gozaimasū. O kakene wa mōshi-agemasen ga,—tadaima mo mōshi-agemashita tōri, mei sae gozaimasureba, tabun no ne-uchi mo gozaimasu ga,—mumei no tokoro de, kin jū-mai de gozaimasū.”

Samurai: “Nani? Jū-ryō to ka? Chitto takai yō da ga, shichi-mai han ni wa makaran ka, ē?”

Teishu: “Dō itashimashite! Nanibun, sore ~~de~~ ^{mo} wa son ga mairimashite², hei! Naka-naka mochimashite, hei!” to, shikiri ni samurai to teishu to katana no nedan no kake-hiki wo itashite orimasū to, ushiro no hō de tōri-gakari no yopparai ga kono samurai no chūgen wo toraete,—

Yopparai: “Yai! Nani wo shiyāgaru” to ii-nagara, hyoro-hyoro to yorokete, patatto shirimochi wo tsūki, yō-yaku oki-agatte, hitai de nirami, ikinari genkotsu wo furui, chō-chō to buchimashita ga,—

“Ah!” replied the shopkeeper, “Your Honour is a real connoisseur. I am overpowered with admiration. It is just as you say. The other dealers in the trade make no doubt of its being the handiwork of Sūkesada in the sixteenth century. But unfortunately it bears no maker’s name, which is a great pity.”

“Mine host! What is the price of it, eh?”

“You are very kind, Sir. I ask no fancy prices, and, as I have

7. Sūkesada was a famous swordsmith of the Tenshō period, A.D. 1573-1592.—

people *who are* my comrades also, *there is the* report of that *it* probably-is a Tenshō Sūkesada; but, as a regrettable fact, *it* being somehow anonymous, *this is a* pity.

The Warrior: "Oh august host! as-for this, what amount is *it*, eh?"

The Host: "Oh! *I* am thankful. As-for excessive-price, whereas *I* mention-not,—way *I* mentioned just-now too, if-*there-were* only a name, *there is also* a value of great-deal; but being fact of anonymousness, *it is* gold ten-pieces.

The Warrior: "What? *You say that it is* ten-dollars? Whereas *it* is rather dear appearance, won't-you-go-down to seven-pieces *and a half*, eh?"

The Host: "How doing? Indeed with that, loss coming, oh! Indeed oh!"—thus continually as *the* warrior and *the* host are doing bargaining of price of sword, a drunkard of happening-to-pass by side of behind, seizing *the* servant of this warrior,—

The Drunkard: "Hallowa! what do *you*?" while-saying that (*viz. the preceding words*), staggeringly reeling, floppingly coming-down-in-a-sitting-posture, at last rising-up, he-glared with *his* brow, abruptly shook *his* knuckles, and beat *him* tap-tap, whereupon

just had the honour to tell you, the sword would be an extremely valuable one, if only it had the maker's name engraved on it. But as it is anonymous, the price is ten dollars."

"What? you say ten dollars? That's rather too dear. But I suppose you'll go down to seven and a half,—won't you?"

"Oh! really" said the shopkeeper; "why! I should lose at that rate. Indeed, indeed, I should."

8. This sentence is incomplete; the next also, the worthy tradesman being too excited to speak grammatically. *Mochimashite* is polite for *motte*, the postposition.—

Chūgen wa, "Sake no toga da" to kannin shīte, sakarawazu ni daichi ni te wo tsūki, atama wo sagete, shikiri ni wabite mo, yopparai wa mimi ni mo kakezu, nao mo chūgen wo nagutte imasū tokoro wo,—samurai wa, fūto mimasū to, keraī no Tōsūke da kara, odorokimashite, yopparai ni mukatte eshaku wo shīte,—

Samurai: "Nani wo keraī-me ga buchōhō wo itashimashita ka zonzimasen ga, tōnin nī nari-kawatte, watakūshi ga o wabi wo mōshi-agemasū. Dōzo go kamben wo."

Yopparai: "Nani! Koitsu wa, sonohō no keraī da to? Keshikaran burei na yatsu. Bushi no tomo wo suru nara, shujin no soba ni chiisaku natte iru ga tōzen. Sore nī, nan da? Tensui-oke⁹ kara san-jaku mo ōrai ye deshabatte, tsūkō no samatage wo shīte, sessha wo tsūki-ataraseta kara, yamu wo ezu chōchaku itashita."

So, while the *samurai* and the sword-dealer went on bargaining about the price of the sword, a drunkard, who happened to pass by at the back, caught hold of the *samurai*'s servant, and, calling out "Hey! what are you up to?" staggered, and came down plump in a sitting posture; then, managing to get up again, glared at the fellow sideways, abruptly shook his fist at him, and began to pommel him. The servant, laying the fault on the liquor, took the beating patiently, and, without offering any resistance, put his hands on the ground and apologised over and over again with downcast head. But the drunkard would not so much as give ear to his apologies, and only thrashed him the more. The *samurai* suddenly happened to look round; and, as the fellow being thrashed was his

9. Rain-tubs or water-buckets stand in certain places along the streets, as a

The servant, thinking: "It is the fault of the liquor," doing patience, resisting-not, even thrusting his hands on the ground, lowering his head, and perpetually apologising;—as-for the drunkard, he not-placing it even in his ears, is striking the servant even more, which the warrior, when he accidentally sees it, as it is his servant Tōsūke, starting, confronting the drunkard, making an apologetic-bōw.—

The Warrior: "Though I know-not what awkwardness my retainer-rascal has-done, I, replacing the person-in-question, say honourable apology. Please I beg august forbearance.

The Drunkard: "What! as-for this-fellow, you say that he is your retainer? He is an outrageous rude fellow. If he does companion of a warrior, to-be becoming small at side of his master were proper. To that, what is this? Unavoidably I did a beating, because he, obtruding into the highway even three-feet from the rain-tub, and making obstruction of thoroughfare, caused-me-to-collide with him."

own retainer Tōsūke, he was taken aback, and made excuses to the drunkard, saying:

"I know not of what rude act that man of mine may have been guilty towards Your Honour; but I myself beg to apologise to you for him. Pray be so kind as to excuse him."

"What?" said the drunkard, "you say that this creature is your servant, this outrageously rude fellow? If he goes out as a gentleman's retainer, it would be but proper for him to keep himself in the background near his master. But no! what does he do? He sprawls out into the road a good three feet beyond the water-barrel, and prevents people from passing, and so made me stumble up against him. That's why I could't help giving him a thrashing."

Samurai: “*Nani mo wakimaen mono de gozaimasū kara, hitoe ni go kamben wo. Temae nari-kawatte o wabi wo mōshi-agemasū.*”

Yopparai: “*Ima kono tokoro de temae ga yoroketa tokoro wo tonto tsūki-atatta kara, inu de mo oru ka to omoeba, kono gerō-me ga ite, jibeta ye hiza wo tsūkasete, mi-nasaru tōri, kore! kono yō ni irui wo doro-darake ni itashita. Burei na yatsu da kara, chōchaku shita ga,—dō shita? Sessha no zombun ni itasu kara, koko ye o dashi nasai.*”

Samurai: “*Kono tōri, nani mo wake no wakaran mono, inu dōyō no mono de gozaimasū kara, dōzo go kamben kudasaimashi.*”

Yopparai: “*Korya omoshiroi! Hajimete uketama-watta! Samurai ga inu no tomo wo meshi-tsurete aruku to iu hō wa arumai. Inu dōyō no mono nara, temae mōshi-ukete kaeri, machin de mo kuwashite yarō. Dō wabite mo, ryōken wa narimasen. Kore! kera! no buchō-hō wo shujin ga wabiru nara, daichi ye ryō-te wo tsūki,*

“He is a thoughtless fellow, replied the *samurai*, “whom I earnestly entreat Your Honour to excuse. I beg to apologise for him to you myself.”

“Just now,” continued the drunkard, “as something came bang up against me when I staggered, I thought perhaps there was a dog there. But no! it was this ruffian, and he made my knee hit the ground. Here, just look! he has made my clothes all muddy like this. I gave him a thrashing because he was an insolent fellow. What do you think of that? I’m going to do what I want with him; so be good enough to hand him over to me.”

The Warrior: "As he is a creature not-discriminating anything, I beg earnestly your august forbearance. I, replacing him, say-respectfully honourable apology."

The Drunkard: "As now in this place something struck thud my staggered place, when-I-thought that perhaps it is even a dog, this low-fellow being there, he caused my knees to strike the ground,—here! in this way he has-made my clothes to mud-smear. Whereas I did a beating because he is a rude fellow, how is it? As I shall-do according-to my sentiment, honourably condescend to lead-out the fellow to here."

The Warrior: "As he is in this way a creature understanding-not reason in anything, a creature of same-style as a dog, please condescend august forbearance."

The Drunkard: "As-for this, it is amusing! For-the-first-time I have-heard such a thing! There probably-is-not the usage which people call a warrior's taking-along a dog's retainer and walking. If-he-is a creature of same-style as a dog, I, having-received him, will-go-home and give-him-to-eat even nux-vomica. However apologising, as-for-excuse, there is-not. Here! If the master apologises

"You see, Sir," replied the *samurai*, "that he is too stupid to know what he is doing. He is no better than a dog. So do pray be kind enough to excuse him."

"Well! that's good!" retorted the drunkard; "I never heard of that sort of thing before. Is it etiquette for a *samurai* to go out walking with a dog for a retainer? If he is no better than a dog, I'll take charge of him and poison him with strychnine. You may apologise as you like, I won't take your apologies. Gracious goodness! If a master wanted to apologise for his servant's insolence, the natural thing for him to do would be to put both

‘*Jū-jū osore-itta*’ to, *kōbe wo tsūchi ni tataki-tsūkete, wabi wo suru no ga atarimae. Nan da? Kata-te ni katana no koi-guchi wo kitte i-nagara, wabi wo suru nado to wa, samurai no hō de arumai. Nan da? Temae wa sessha wo kiru ki ka?* ¹⁰”

Samurai: “*Iya! kore wa, temae’ ga kono katana-ya de kai-torō to zonjimashite, tadaima kanagu wo mite imashita tokoro ye, kono sawagi ni tori-aezu makari-demashita no de.....*”

Yopparai: “*Ei! sore wa, kau to mo kawan to mo, anata no go katte da*¹¹,” to *nonoshiru no wo,—samurai wa shikiri ni sono suikyō wo nadamete iru to,—*¹²

Ōrai no hito-bito wa, “*Sorya! kenkwa da! abunai zo!*”—“*Nani? kenkwa da to, ē?*”—“*Sō sa! aite wa samurai da.*”—“*Sore wa kennon da!*” to *iu to,—mata hitori ga*: “*Nan de gesū, ne?*”—“*Sayō sa! katana wo kau to ka kawanai to ka no machigai dasō desū.*”

hands on the ground, and to express his regret over and over again, apologising and striking the earth with his head. But what do *you* do? While you are apologising, you are busy with one hand loosening your sword for use,—pretty manners indeed for a *samurai*! What do you mean? Is it your intention to kill me, you low knave?”

“By no means,” replied the *samurai*. “It is only that I had thought of purchasing this sword of the dealer here, and was just inspecting the metal-work, when all of a sudden I got in for this row, and.....”

“Oh!” laughed the drunkard, “whether you buy the sword or

10. Observe the extreme rudeness of the style of address,—the insulting pronoun *temae* and the absence of all honorifics. The commonest politeness would require *ki desū ka* for *ki ka*. The *samurai* answers politely, the verb *makaru* three

for *the* retainer's awkwardness, *to*-place both-hands on *the* earth, *to*-make apology knocking on *the* earth *his* head, saying that '*I* fear repeatedly' *would be* usual. What is *this*? As-for such-conduct-as making an apology while-being cutting *the* scabbard-joint of a sword in one-hand, *it* probably-is-not *the* usage of warriors. What is *this*? As-for you, *is there the* intention to-cut me?"

The Warrior: "No! As-for this, I, thinking that *I* would purchase *it* at this sword-shop, was looking at *the* metal-work just-now, whereupon, by *the* fact that *I* encountered this row forthwith....."

The Drunkard: "Oh! as-for that, whether that *you* buy *it* or that *you* don't-buy *it*, *it* is according to *your* august convenience,"—that railing act *the* warrior continually being soothing his drunken-frenzy,—

As-for *the* people of *the* highway, *they* said: "There! *it* is a quarrel! dangerous indeed!"—"What? *you* say that *it* is a quarrel, eh?"—Yes indeed! As-for *the* parties, *they* are warriors."—When *some one* said that "That *is* perilous," again when one-person said: "What is *it*, eh?"—"Well!

don't buy the sword, that's your affair;"—whereupon, as the *samurai* continued to endeavour to appease his drunken frenzy, the passers-by put in their word, saying:

"Look out! there's a quarrel! take care!"

"What? you say there's a quarrel?"

"Yes; the parties to it are *samurai*."

"That's a bad look out."

Then, as another asked what it was, somebody replied:

"Well, you see, it appears it's a misunderstanding about the purchase of a sword. That drunken *samurai* there first priced the sword, and was just refusing to buy it on account of its being too

lines lower down being peculiarly courteous.—11. Here the drunkard uses honorifics, but ironically.—12. Observe the incorporation into one gigantic sentence of all the various dialogues of the bystanders from here to the end of the paragraph.

Ano yopparatte iru samurai ga hajime ni katana ni ne wo tsüketa ga, takakute kawarenai de iru tokoro ye,—kotchi no wakai samurai ga mata sono katana ni ne wo tsüketa tokoro kara, yopparai wa okoridashite, 'Ore ga kaō to shita mono wo, ore ni busata de ne wo tsüketa' to ka, nan to ka no machigai-rashii," to ieba,—mata hitori: "Nani sa! sō ja arimasen yo! Are wa inu no machigai da, ne! 'Ore no uchi no inu ni machin wo kuwaseta kara, sono kawari no inu wo watase; mata machin wo kuwasete korosō,' to ka iu no desu ga,—inu no machigai wa, mukashi kara yoku arimasū yo! Shirai Gompachi¹³ nado mo, yahari inu no kenkwa kara anna sōdō ni natta no desū kara, nē!" to iu to,—mata soba ni iru hito ga: "Nani sa! sonna wake ja nai. Ano fūtari wa oji oi no aida-gara de, ano makka ni yopparatte iru no wa oji san de, wakai kirei na hito ga oi dasō da. Oi ga oji ni kozukai-zeni wo kurenai to iu tokoro kara no kenkwa da"

dear, when the younger *samurai* here came up and also priced it. This angered the drunkard, who found fault with him for pricing, without reference to him, an article which he himself had been meaning to buy. That's more or less what the misunderstanding sprang from."

But another broke in, saying, "Oh dear no! that's not it. The misunderstanding is about a dog. One of the two said to the other: 'As you killed my dog with strychnine, you must give me yours

13. The sad story of Gompachi and of his lady-love Komurasaki is to be found

it is-appearance that it is a mistake of whether that one will-buy or that one will-not-buy a sword. Whereas that being drunken warrior at the beginning placed a price on the sword, he cannot-buy, it being-too-dear, whereupon, because of the fact that the young warrior here again placed a price on that sword, the drunkard beginning-to-get angry, it is apparently-a-mistake of his either saying that 'You placed a price without-reference to me on a thing I made to buy' or-something-or-other ;"—again as one-person says that : "What indeed ! Oh it is-not so ! As-for that, it is mistake of dog indeed. Whereas it is fact of saying more-or-less that 'As you have-caused the dog of my house to-eat nux-vomica, hand me a dog in exchange of-that ; again causing-it-to-eat nux-vomica, I will-kill it,'—as-for mistakes of dogs, from antiquity, oh ! they are frequent ! For Shirai Gompachi etcetera also, it is that it became to that disturbance likewise from quarrel of dog, oh !"—again as one-person at the side said : "What indeed ! It is-not that reason. As-for those two-people, being relationship of uncle nephew, there is-appearance that as-for that being quite-redly drunken one being Mr. uncle, the young handsome person is the nephew. It is a quarrel of from the fact people say that the nephew grants-not small-expenses-coin to his uncle ;"

in return, and let me poison it with strychnine too. Disputes about dogs have always been common ; for you know how, in Shirai Gompachi's case, too, it was a quarrel about a dog which grew into all that trouble."

"Oh dear no !" said another onlooker at the side of him who had just been speaking, "that's not it at all. It seems that those two *samurai* are relations,—one the uncle, the other his nephew. It is the drunkard with the scarlet face who is the uncle, and the handsome

to ieba,—mata soba ni iru hito wa: “Nani! are wa kinchakû-kiri da,” nado to,—ôrai no hito-bito wa iro-iro no hyōban wo shite iru uchi ni, hitori no otoko ga mōshimasu ni wa: “Ano yopparai wa, Maruyama Hommyōji naka-yashiki¹⁴ ni sumu hito de, moto wa Koide Sama no go kera de atta ga,—mi-mochi ga warukute, shu-shoku ni fûkeri, ori-ori wa suppa-nuki nado shite hito wo odokashi, rambō wo hataraite shichū wo ōgyō shi, aru toki wa ryōriya ye agari-komi, jūbun sake sakana de hara wo fûkura-shita ageku ni, ‘Kanjō wa, Hommyōji naka-yashiki ye tori ni koi!’ to, ōhei ni kui-taoshi nomi-taoshite aruku Kurokawa Kōzō to iu waru-zamurai desu kara, toshi no wakai hō wa mi-komarete, tsumari sake de mo kawaserareru no deshō yo.”—“Sō desu ka? Nami-taitei no mono nara, kitte shimaimasu ga, ano wakai

young fellow who is the nephew. The quarrel between them arose from the nephew's refusing to give his uncle some pocket-money.”

But another man standing by said “Oh! no, that one is a pick-pocket.”

And then, among the various comments which were made by the passers-by, one man delivered himself of the information that the drunkard was a swashbuckler of a *samurai* called Kurokawa Kōzō, who was living in the middle mansion of Hommyōji at Maruyama, and who had originally been a retainer of my Lord Koide,

14. Each of the larger *daimyōs* usually possessed three mansions in Yedo, respectively

—again as-for a person being at *the* side saying that “What? As-for *him*, *he* is a cut-purse,” etcetera,—while *the* people of *the* highway are making rumours of various-kinds, in one man’s saying *were the following words* :

“As-for that drunkard, as *he* is *the* bad-warrior *people* call Kurokawa Kōzō, *who* walks *about* insolently, eating-without-paying and drinking-without-paying, being a person residing in *the* middle-mansion of Hommyōji at Maruyama, whereas originally *he* was an august retainer of Lord Koide, *his* behaviour being-bad, *he* was-absorbed in liquor-and-lust, *from-time-to-time* doing random-sword-drawing etcetera *he* frightened people, performing riot *he* traversed *the* streets, some time up-and-entered an eating-house and plentifully distended *his* belly with liquor and fish, at *the* end-of-*which* *he* cried out that ‘As-for *the* bill, come to fetch it at *the* middle-mansion of Hommyōji;’—as-for *the* person young of years, indeed *it* will-probably-be fact *that*, getting-seen-through, at-last-*he* will-get-caused-to-buy even liquor.”—

“Is *it* so? Whereas *he* finishes cutting *him* if-*he*-were a person of average, as-for that young side, because really is appearance of invalid, *there*-probably-can-be-no-cutting, eh?”

but who, being ill-behaved, had sunk into debauchery, used often to frighten folks by drawing his sword at random, and used to roam through the streets in a violent and disorderly manner, sometimes forcing his way into eating-houses, and then, when he had had his fill of victuals and drink, telling the eating-house-keeper to come for payment to the middle mansion of Hommyōji, thus ruining people by his violence and riotous living, so that the present row would doubtless end in the younger *samurai* getting bullied into buying him some liquor.

hō wa dōmo byōshin no yō da kara, kiremai, nē!—"Nani! Are wa, kenjutsu wo shiranai no darō. Samurai ga kenjutsu wo shiranakereba, koshinuke da," nado to sasayaku koe ga chira-chira wakai samurai no mimi ni hairu kara, gutto ^{kom}i-age, kampeki ni sawarimashita to miete, kao ga makka ni nari, ao-suji wo tatete, tsume-yori,

Samurai: "Kore hodo made ni o wabi wo mōshite mo, go kamben nasarimasen ka?"

Yopparai: "Kudo! Mireba, rippa na o samurai,—go jikisan ka, izure no go hanchū ka wa shiranai ga,—o-ha uchi-karashita rōnin" to anadori, "Shitsurei shigoku! Iyo-iyo kamben ga naranakereba, dō suru ka?" to itte, katto tan wo waka-zamurai no kao ni haki-tsūkemashita kara, sasuga ni kamben-zuyoi waka-zamurai mo, korae-kirenaku narimashita

"Oh! is that it?" said a voice. "Any average man would cut the ruffian down. But I suppose the young samurai won't be able to do so,—will he?—for he looks weakly."

"Don't you believe it!" whispered another, "It must be because he doesn't know how to use a sword. A samurai who doesn't know how to use a sword is a coward."

And the buzz of these whispered insinuations found its way to the young samurai's ears, and he flared up, and, evidently flying into a passion, his face became scarlet, and the blue veins stood out on his forehead, and he drew close to the drunken wretch, and said:

"Will you not excuse my retainer, even after all the apologies I have made?"

"What! As-for him, *it* must-be that *he* knows-not swordsmanship. If *a* warrior knows-not swordsmanship, *he* is *a* coward,"—because voices whispering that, etcetera, enter scatteredly into *the* ears of *the* young warrior, *he* flashingly flared-up *and*, it appearing that *it* clashed against *his* temper, *his* face becoming quite-red, setting-up blue-lines, *he* approached closely,

The Warrior: "Even *with my* saying honourable apology to as-far-as this, amount, do-you-condescend-not august forbearance?"

The Drunkard reviling, *saying* that: "Verbose! When-*I*-look, whereas *I* know-not *the* splendid honourable warrior as-for whether *he* is *an* august man-having-the-privilege-of-going-himself-to-the-Shōgun's-court or among august clan of somewhere-or-other, *he* is *a* vagrant who has withered tail-*and*-wing, *and* saying that: "Rudeness is extreme. Positively if forbearance becomes-not, how will-you-do?"—because *he* spat-on to *the* face of *the* young-warrior *his* saliva suddenly, even *the* thus patient young-warrior *it* appearing that *he* had-become unable-to-endure, while-saying that "You-wretch! as-for that *you* are-puffed-

"You wordy idiot!" laughed the other. "To look at you, you are a mighty fine gentleman, of whom one would suppose that he either was one of the Shōgun's great vassals or else belonged to one of the clans. But you are a dowdy, disreputable vagrant. Nothing could be ruder. I am less than ever disposed to excuse you;—and now what will you do?" and with these words he spat in the young *samurai's* face.

This was too much for the patience even of one so long-suffering as the younger man. "Impudent wretch that you are!" cried he, "to presume thus upon my forbearance, to continue getting more and more abusive and violent, and actually to spit in a gentleman's face! As you won't accept apologies, here's what I'll do to

to miete, "Onore! shita kara dereba¹⁵ tsûke-agari, masu-masu tsunoru bari bôkô, bushi taru mono no kao ni tan wo haki-tsûkeru to wa, fûtodoki na yatsu! Kamben ga dekinakereba, kô suru," to ii-nagara, ima katana-ya de mite ita Bizen-mono no tsûka ni te wo kakeru ga hayai ka, surari to hiki-nuki, yopparai no hana no saki ye pikatto dashita kara, kembutsu wa odoroki-awate, "Yowasô na otoko da kara, mada hikkonuki wa shimai" to omotta no ni, pika-pika to shita kara, "Sora! nuita!" to, ko no ha ga kaze ni chiru yô ni, shi-hô hap-pô ni bara-bara to nigemashite, machi-machi no kido wo toji, roji wo shimekiri, akindo wa mina to wo shimeru sawagi de; machi-naka wa hissori to narimashita ga,—Fuji-Shin no teishu hitori wa nige-ha wo ushinai, tsûkunen to shite, mise-saki ni suwatte orimashita.

Sate Kurokawa Kôzô wa, yopparatte wa orimasu-redo, Nama-yoi honshô tagawazu¹⁶ de, ano waka-zamurai no kemmaku ni osoremashite, hyorotsûki-nagara ni-

you!" And with these words, and almost before he could be seen to have placed his hand on the hilt of the sword which he had just been inspecting in the shop, he out with it and flashed it in the drunkard's face. Thereupon the bystanders took fright: "Oh! he has drawn his sword!" cried they, as they saw it flash in the hands of him who, taking him for a weakling, they had imagined would not draw. And then, like leaves scattered by the wind, off they fled helter-skelter in every direction; and the ward-doors were made fast, and the barriers of

15. *Shita kara deru*, lit. "to come out from underneath," is a popular

up when-I-come-out from underneath, abuse *and* violent-conduct more-and-more accumulate *and* spit-on saliva to the face of a person being a warrior, *you are an* insolent fellow. If forbearance eventuates-not, *I do thus*,"—because, whether is-faster *his* placing *his* hand on the hilt of the Bizen-thing *he* had-been seeing now at the sword-seller's, *he* sweepingly drew-it-out, *and* glintingly put-it-forth towards tip of nose of drunkard, as-for the spectators *whereas they* took-alarm because *it* did glintingly, whereas *they* had-thought that as-for drawing, "*He not-yet will-do it* because *he* is a weak-looking man," *they saying* that "*There! he has-drawn!*"—whereas, in fashion of leaves of trees fluttering in the wind, the people having-fled dispersedly to the four-quarters *and* eight-quarters, the whole-street became deserted by the tumult of fastening doors of streets, closing-fast alleys, and as-for merchants *their* all shutting *their* doors,—as-for the host of Fuji-Shin alone, *he* had-lost the power-to-flee, *and* was sitting in *his* shop-front doing listlessness.

Well, as-for Kurokawa Kōzō,—as-for being-drunk, though-he-was so,—according-to the saying that "*A partial-drunkard differs not from his original-character*," afraid at the *enraged-face* of that young-warrior, *he* began-to-fly

every lane were closed, and the shopkeepers all shut up their shops, so that the whole street was deserted, the old sword-dealer alone continuing to sit listlessly in his shop front, simply because he was too much dazed to run away.

Well, drunk as Kurokawa Kōzō was, he, on the principle that 'a tipsy man follows his natural bent,' scared at the rage that was painted on the young *samurai's* face, tried to escape, and had gone some twenty paces with a staggering gait, when his antagonist pur-

metaphor for humble, conciliatory conduct.—16. A kind of proverb.

jū-ashi bakari nige-dasu no wo,—samurai wa: “Onore kuchi hodo de mo nai. Bushi no aite ni ushiro wo miseru to wa, hikyō na yatsu! Kaere! kaere!” to, setta-baki de ato wo okkakemasū to,—Kōzō wa mo-haya kanawan to omoimashite, hyorotsuku ashi wo fumi-shimete, katana no tsuka ni te wo kakete, konata wo furi-muku tokoro wo,—waka-zamurai wa “Ei!” to hito-koe, kata-saki fūkaku buttsuri to kiri-komu to,—kirarete, Kōzō wa, “A!” tto¹⁷ sakebi, kata-hiza wo tsuku tokoro wo noshi-kakatte, “Ei!” to hidari no kata yori muna-moto ye kiri-tsükemashita kara, hasu ni mitsu ni kirarete shimaimashita. Waka-zamurai wa sugu to rippha ni todome wo sashite, chi-gatana wo furui-nagara, Fuji-Shin no mise-saki ye tachi-kaerimashita ga,—moto yori kiri-korosu ryōken de gozaimashita kara, chitto mo dōsuru keshiki mo naku, waga gerō ni mukatte:

Samurai: “Kore! Tōsuke! sono tensui-oke no mizu wo kono katana ni kakero!” to ii-tsükemasū to,—

sued him with his sandals on, and crying out “Wretch! your conduct does not bear out your insolent words. You are a coward, you are, for showing your back to a gentleman whom you are disputing with. Come back! come back!”

Then Kōzō, thinking it was no longer any good, steadied himself on his staggering legs, put his hand on the hilt of his sword, and was turning to face the young *samurai*, when the latter, with the single exclamation “Ha!” slashed deep into his shoulder, cutting him down, so that the man fell onto one knee with a cry, when his

17. Pronounce *atto* a single word, *tto* standing by emphasis for *to*, the postposition,

about twenty-paces while-stumbling, whereat *the* warrior, saying that "You-wretch are-not even as-much-as *your* mouth. As-for that *you* show *your* back to a warrior opponent, *you are a* cowardly fellow. Return! return!" as *he* pursues after with sandals-with-leather-soles, Kōzō, thinking that *it*-won't-succeed any-more, treading-firmly on *his* staggering legs, putting *his* hand on hilt of sword, faces-round this-side,—to which *the* young warrior, uttering *the* one sound "Ei!," cuts-in slashingly deeply on *the* shoulder, whereupon, as-for Kōzō, having got-cut, yelling "Ah!" his adversary springing-on-*him* just-as *he* presses one-knee on *the* ground, because *he* cut towards *his* chest from *side* of left, Kōzō ended by getting-cut in three obliquely. As-for *the* young-warrior, whereas, having-stuck *the* coup-de-grâce splendidly at-once, *he* returned to Fuji-Shin's shop-front while-shaking *his* bloody-sword, as from *the* beginning *there* had-been *the* intention to-cut-to-death, *there* not-being even *the* appearance of even slightly being-agitated, confronting to *his*-own servant,

The Warrior orders that: "Here! Tōsūke! Put water of that rain-tub on this sword!" whereupon as-for Tōsūke, *who* had-been trembling from *the* very-beginning, *he* said:

opponent, springing on him again, cut at his chest in such wise that he fell sliced obliquely into three pieces. The young *samurai* then dexterously gave the fellow the coup-de-grâce, and returned to the sword-shop, shaking the blood from off his blade. As he had from the beginning intended to cut the swashbuckler down, he was not flurried in the slightest, but turned to his servant, and said:

"Here, Tōsūke! pour some water on this sword from that water-tub;"—whereupon Tōsūke, who had been trembling all the while, exclaimed:

Saizen yori furuete orimashita Tōsuke wa: "Hei! tondemonai koto ni narimashita. Moshi kono koto kara Ōtono Sama no o namae de mo demasū yō na koto ga gozaimashite wa, ai-sumimasen. Moto wa, mina watakūshi kara hajimatta koto. Dō itashitara, yoroshiū gozaimashō?"

Samurai: "Iya! Sayō ni shimpai suru ni wa oyo-ban. Shichū wo sawagasu rambō-nin, kiri-sūtete mo kurushikunai yatsu da.¹² Shimpai suru-na!" to, gerō wo nagusame-nagara, yūyū to shite, akke ni torarete iru Fuji-Shin no teishu wo yobi:

"Korya! Go teishu ya! Kono katana wa, kore hodo kireyō to wa omoimasen datta ga, naka-naka kiremasū. Yohodo yoku kireru," to iu to,—

Teishu wa, furue-nagara: "Iya! Anata sama no o te ga saete oru kara de gozaimasū."

Samurai: "Iya! iya! Mattaku hamono ga yoi. Dō da, na? Shichi-ryō ni-bu ni makete mo yokarō" to iu kara, Fuji-Shin wa kakari-ai wo osorete, "Yoroshiū gozaimasū."

Samurai: "Iya! Omae no mise ni wa, kesshite meiwaku wa kakemasen. Tomokaku kono koto wo sugu ni jishimban ni todokenakereba naran. Nafuda

"Oh! Sir, it has come to a pretty pass. It will be dreadful if our Daimyō gets his name dragged through the mud because of this. And I was the cause of it all. What shall I do?"

"Nay," said the *samurai*, to comfort him, "you need not fret like that. A disorderly fellow who goes about disturbing all the town! there is no harm in cutting down a creature of that sort. Don't fret about it."—And with these words, he called out nonchalantly to the terror-stricken shop-keeper: "Ha! ha! mine host! I never thought

18. This sentence illustrates the manner in which Japanese sentences do not always

"Yes! *It* has-become to *an* awful affair. As-for peradventure from this affair *there* being *the* fact of *the* sort of *thing* our nobleman lord's honourable name even coming-out, *it* is-not-proper. *It* is a thing *which* originally all began from me. If-one-did how, will-it-be good?"

The Warrior: "Nay! *It* is-not-needful to do anxiety thus. A disorderly-man *who* disturbs all-*the*-town,—*he* is a fellow whom even cutting-to death is-not-wrong,"—while-consoling his servant thus, when *he* nonchalantly calls *the* being-taken by terror host of Fuji-Shin, and says that :

"Here! Oh august host! Whereas as-for this sword, *it* was that *I* thought-not that *it* will-cut as-much-as this, *it* cuts indeed. *It* cuts very well,"—

The Host while-trembling said: "Nay! *It* is because *the* hand of honourable Mr. you is clear."

The Warrior: "Nay! nay! Quite *the* blade is good. How is *it*, eh? Even cheapening to seven-dollars two-parts will-be-good,"—because *he* says thus, as-for Fuji-Shin fearing implication, *he* says: "*It* is well."

The Warrior: "Nay! On your shop positively *I* will-notlay trouble. Anyhow *it* won't-do if-*I*-don't-report this thing immediately to *the* ward-wardens. As *I* will-write

this sword of yours would cut so well as that; but it *does* cut. *It* cuts first-rate."

To which the shop-keeper, trembling the while, made answer: "Nay! it was because Your Honour's arm is skilful."

"Not at all," replied the *samurai*. "The blade is really a good one. And how now? I hope you'll go down to seven dollars and a half."

So the sword-dealer, anxious not to get implicated in the affray, said that it was all right.

hang together. The first clause is, so to speak, suspended in the air, as if followed by *wa*,

wo kaku kara, chotto suzuri-bako wo kashite kure-ro!" to iwarete mo, *teishu wa jibun no soba ni suzuri-bako no aru no mo me ni tsūkazu ni, furuegoe de,*

"*Kozō ya ! Suzuri-bako wo motte koi !*" to yonde mo,—*kanai no mono wa, sakki no sawagi ni doko ye ka nigete shimai, hitori mo orimasen kara, hissori to shite, henji ga nai kara,*

Samurai : "*Go teishu ! Omae wa sasuga ni go shōbai-gara dake atte, kono mise wo chitto mo ugokazu ni gozaru wa, kanshin na mono da, na !*"

Teishu : "*Iye, nani ! O home de osore-irimasū. Saki-hodo kara haya-goshi ga nukete, tatenai no de*"

Samurai : "*Suzuri-bako wa, omae no waki ni aru ja nai ka ?*" to iwarete, *yōyō kokoro-zuite, suzuri-bako wo samurai no mae ni sashi-dashimasū to,—samurai wa suzuri-bako no fūta wo hiraite, fude wo tori, sura-sura to namae wo "Iijima Heitarō" to kaki-owari, jishimban*

"And mind," continued the *samurai*, "that in no case will I allow your establishment to be put to any inconvenience on account of what has happened. Of course I must report the matter at once to the warden of the ward. Just let me use your writing-box a minute to write a card."

But the shop-keeper, never noticing that the writing-box was close beside him, called out in a tremulous voice: "Boy! bring the writing-box!"—a command to which nothing but silence responded; for all the people in the house had fled none knew whither when the row began, and there was no one present.

my card, give lending me the writing-box a little,"—though thus spoken-to, as-for *the* host, even *the* fact-of *the* writing-box's being at side of *himself* sticking-not to *his* eyes, though calling with *a* trembling-voice that: "Oh lad! Come carrying *the* writing-box!" as *the* people of *the* household have-run away to somewhere owing-to *the* row of before, and even one is-not *there*, because, being-silent, *there* is-not *an* answer,

The Warrior says: "August host! As-for you, finally *there* being as-much-as *the* nature-of-your-trade, as-for *your* sitting moving-not even *a* little *from* this shop, *it* is *an* admirable thing indeed."

The Host: "Nay! What! *I* am-abashed by *your* honourable praise. From just-now, quickly-loins having-got-out-of-joint, *and* through fact of being-unable-to rise...."

The Warrior: "As-for *the* writing-box, is-it-not-that it is at your side?" being-spoken-to thus, when, at-last noticing *it*, he pushes-forward the writing-box in front of *the* warrior, *the* warrior, having-opened *the* lid of *the* writing-box, took *a* pen, finished-writing *his* name unobstructedly as "Iijima Heitarô," reported *the* matter to *the*

So the *samurai* exclaimed: "Mine host! I really admire your courage,—the courage proper in the owner of a sword-shop,—sitting here in your shop without moving an inch, notwithstanding this affray."

"Nay! Sir," gasped the tradesman. "Your praise covers me with confusion. I have been unable to stir through fright ever since the beginning of it, and...."

"Why!" said the *samurai*, "isn't the writing-box there at your side?"

These words at last brought the shopman to his senses, and he pushed the writing-box towards the *samurai*, who, lifting off the lid,

ni todokete oki, Ushigome no o yashiki ye o kaeri ni narimashita.

Kono shimatsu wo go shimpu Iijima Heizaemon Sama ni o hanashi wo mōshi-agemasū to, Heizaemon Sama wa "Yoku kitta" to ōse ga atte, sore kara sugu ni kashira no Kobayashi Gondaiyū Dono¹⁹ ye o todoke ni narimashita ga,—sashitaru o togame mo naku, kiri-doku kirare-zon to narimashita.

took up a pen and quietly wrote his name, "Iijima Heitarō," then reported the matter to the warden of the ward, and went home to his lord's mansion at Ushigome.

On his relating the whole affair to his father Iijima Heizaemon,

¹⁹. *Gondaiyū*, here rendered as part of this personage's name, was originally a title indicative of a certain rank; but it came to be used more or less at will among the *samurai* class. It is to be supposed that this Kobayashi Gondaiyū was an

ward-warden, and became to honourable returning to *the* honourable mansion of Ushigome.

When *he* reports *the* honourable story of this occurrence to *his* august real-father Mr. Iijima Heizaemon,—as-for Mr. Heizaemon, *there* being *the* remark “You have-cut well,” after that whereas *it* immediately became to honourable report to Mr. Kobayashi Gondaiyû, *there* being-not even *any* special honourable blame, *it* became cutting-profit getting-cut-loss.

the latter praised him for his manly deed; nor was the young man specially blamed when the report was sent in to their superior, Kobayashi Gondaiyû. It all simply ended by being so much the better for the slayer and so much the worse for the slain.

official entrusted with certain of the affairs of the clan to which the Iijimas belonged, and who happened to be their immediate superior. The title of *Dono*, “Mr,” though still used in writing, is rarely if ever heard in actual speech.

DAI NI-KWAI.

Sate Iijima Heitarō Sama wa, o toshi ni-jū-ni no toki ni waru-mono wo kiri-koroshite, chitto mo osoreru keshiki mo naku, kishō na o kata de gozaimashita kara,—toshi wo toru ni ōjite, masu-masu chie ga susumimashite, sono nochi go shimpu sama ni naku nararete, go katoku wo o tsugi asobashi, Heizaemon to na wo aratame,¹ Suidō-bata² no Miyake Sama to mōshimasu o hatamoto³ kara okūsama wo o mukae ni narimashite,—hodo naku go shusshō no o nyoshi wo O Tsuyu Sama to mōshi-age, sūkoburu yoi go kiryō de,—go ryō-shin wa te no uchi no tama no yō ni aishite, o sodate ni narimashita ga,—sono o ato ni o kodomo ga dekimasezu, hito-tsubu-dane no koto desu

CHAPTER II.

Now Iijima Heitarō, having, at the age of two-and-twenty, cut down a ruffian, and being an energetic young *samurai* who knew not what fear was, grew wiser and wiser as he advanced in years. Later on, having lost his father, he inherited the patrimony and changed his name to Heizaemon, and then married a wife from

1. A change of name on some important event was a common practice in Old

(LITERAL TRANSLATION.)

PEONY-LANTERN.

ORDER TWO-CHAPTER.

Now as-for Mr. Iijima Heitarō, because, at time of honourable years twenty-two, having-cut-to-death *a* bad-fellow, *there* was-not even *the* appearance of being-afraid even a little, *and* *he* was *a* spirited gentleman,—corresponding with taking years, more-and-more *his* wisdom progressing,—whereas, after that, having-been-died by *his* august Mr. real-father, having-deigned honourably *to* inherit *the* august patrimony *and* having-changed *his* name to Heizaemon, *it* having-become to *his* honourably receiving *a* consort from *the* Shōgun's-feudatory *whom people* call Mr. Miyake of Aqueduct-bank, having-named Miss Honourable Dew *the* august female-child of immediately august birth, *she* being extremely good august countenance, as-for *her* august both-parents loving *her* in fashion of jewel of inside of hand, *it* became to *their* honourably bringing-*her*-up,—whereas because, at honourable after that, honoura-

the family of a *hatamoto* called Miyake residing at Suidō-bata. After a little while there was born to them a daughter whom they named O Tsuyu, and who was so beautiful, that her parents doted on her as if they had held a jewel in their hand. As they had no other children but her their one and only one, their care for her increased all the more; and meanwhile, there being, as the proverb says, no barrier-keeper to keep time back, the young girl was

kara, nao-sara go hisō ni nasaru uchi, 'kōin ni seki-mori nashi'⁴ de, o jōsama wa kotoshi totte jū-roku ni narare, o ie mo masu-masu go sakan de gozaimashita ga,—'mitsureba kakuru yo no narai'⁴ to iu tatoe no tōri, okūsama wa sūkoshi no yamai ga moto to natte, tsui ni o naku nari nasaimashita.

Sono nochi kaji-muki go fujiyū no tokoro kara, O Kuni to iu nochi-zoi wo o mukae ni narimashita ga,—tokaku o jōsama to O Kuni to no aida ga nan to naku ori-aimasen de, Iijima Sama mo kore wo mendō ni omoimashite, Yanagi-jima ye bessō wo koshirae, o jōsama ni O Yone to iu jochū wo tsūkete, betsu-zumai wo sashite okimashita ga,—kore ga Iijima Sama no o ie no kuzureru hajime de gozaimasū.

Sate sono toshi mo tachi, akuru⁵ toshi wa o jōsama wa jū-shichi-sai ni o nari asobashimashita.

now in her sixteenth year, and the family was more prosperous than ever, when, as an exemplification of the saying that "in this world what waxeth waneth," some ailment, quite slight at first, attacked the mother and ended by carrying her off.

Afterwards Iijima, finding that the household would not work smoothly without a mistress, took to himself a second wife named O Kuni. But somehow or other, the daughter and O Kuni did

4. Both these saying are inherited from the Book Language.—

ble children not-coming-out, *she* is an affair of one-grain-seed, while still-more deigning *to-act* with august care, *it* being a case of "*there is-not a barrier-keeper to time,*"—as-for *the* honourable young-lady, having-taken this year *she* deigned-to-become sixteen, and *the* honourable house also more and-more was augustly prosperous,—way of *the* comparison whereby they say that "*the* usage of a world *which* wanes if-it-waxes,"—as-for *the* consort, a disease of little having-become *the* origin, at last *she* deigned honourably to-become non-existent.

Whereas because, after that, *in the* household *there were* places of august inconvenience, *it* became to *the* widower's augustly receiving an after-spouse whom people call Honourable Country,—whereas anyhow, *the* relations between *the* young-lady and O Kuni being incompatible without-anything-in-particular, Mr. Iijima also, thinking this tiresome, having-prepared a villa in Willow-Island neighbourhood, and having-attached to *the* young-lady a maid-servant, whom people call Honourable Rice, he had caused-her-to-do separate-residence,—this is *the* beginning of Mr. Iijima's honourable house's crumbling.

Well, that year also departed, and next year as-for *the* young-lady, *she* was-pleased honourably to-become to seventeen years old.

not get on well together. This was a bore to the master of the house, who thereupon built a villa in the neighbourhood of Yanagijima, and sent his daughter to reside there separately, attended by a maid called O Yone. And this it was which was the beginning of the downfall of the house of Iijima.

Well, that year too passed by, and in the following one O Tsuyu entered her seventeenth year.

Koko ni kanete Iijima Sama ye o de-iri no isha ni Yamamoto Shijō to mōsu mono ga gozaimashite, jitsu wa o taiko-isha no o shaberi de, shonin tasūke no tame ni saji wo te ni toranai⁶ to iu jimbutsu de gozaimasū kara,—nami no o isha nara, chotto kami-ire no naka ni mo gwan-yaku ka ko-gusuri de mo haitte imasū ga, kono Shijō no kami-ire no naka ni, wa, tezuma no tane yara, hyaku-manako nado ga irete aru gurai na mono de gozaimasū.

Sate kono isha no chikazuki de, Nezu no Shimizu-dani ni dembata ya kashi-nagaya wo mochi, sono agari de kurashi wo tatete iru rōnin no Hagiwara Shinzaburō to mōsu mono ga arimashite, ūmare-tsūki kirei na otoko de,—toshi wa ni-jū-ichi de gozaimasu ga, mada nyōbō mo motazu, goku uchiki de gozaimasū kara, soto ye mo demasezu, shomotsu bakari mite orimasū tokoro ye,—aru hi Shijō ga tazunete mairimashite,—

Shijō: “Kyō wa, tenki ga yorōshiū gozaimasū kara,

Now there was a man named Yamamoto Shijō, who had long been the family physician of the Iijimas. In reality he was a chatter-box and a quack,—one of those doctors of whom it is said that they write no prescriptions out of regard for the welfare of their patients,—a man who carried about in his pocket-book such things as the wherewithal for conjuring tricks, or else paper masks for acting the mimic, instead of the pills or powders of which any ordinary physician has a little store by him.

6. The spoon (with which medicines are mixed) is the physician's special emblem. In the free translation we have used the phrase “writing pre-

Hereupon *there* having-been beforehand as *the* physician of honourable going-in-and-out to Mr. Iijima a person *whom people* say that *he is* Yamamoto Shijō,—*in* truth being *an* honourable chatter-box of honourable quack-physician,—because *he is the* sort-of-person of *whom people* say that *he* takes-not in hand *the* spoon on account of safety to all-men,—whereas, if-he-were *an* honourable physician of generality, either a trifle pills or-else powders are contained in *the* inside of *his* pocket-book, as-for in *the* inside of *the* pocket-book of this Shijō, *it* is about a matter of either materials of jugglery or such-things-as hundred-eye-masks being putting-in.

Well, as a friend of this physician, *there* being a person of *whom people* say that *he is the* unattached-gentleman Hagiwara Shinzaburō, *who* possesses fields and houses-to-let in Shimizu-valley at Nezu, *and who* by the income thereof is erecting *his* livelihood,—being naturally a handsome man, not-possessing yet even a wife though *he* is twenty-one as-for *his* years,—because *he* is very retiring not-emerging even to *the* outside, Shijō having-come enquiring a certain day to *the* place *where he* is looking only at books,—

Shijō: “To-day because *the* weather is good, going-out to *the* Recumbent-Dragon-Plum-trees of Kameido, on *our*

Well, this doctor had a friend, an unattached *samurai* called Hagiwara Shinzaburō, who lived on the income derived from fields and house property which he owned at Shimizu-dani in Nezu. He was naturally a handsome man, still unmarried though already twenty-one years of age, and so shy that he would not go out, but occupied himself with nothing but reading.

Shijō came to call upon him one day, and said: “As it is such fine weather to-day, let us go and see the plum-blossoms at Kameido,

scriptions” as our nearest equivalent to the Japanese “taking the spoon in hand.”—

Kameido no Gwaryūbai' ye de-kakete, sono kaeri ni boku no chikazuki Iijima Heizaemon no bessō ye yorimashō.—'Ie' sa? Kimi wa ittai uchiki de irasharu kara, fujin ni o kokoro-gake nasaimasen ga,—danshi ni totte wa, fujin no tsūki-ai hodo tanoshimi na mono wa nai. Ima mōshita Iijima no bessō ni wa, fūjin bakari de,—sore wa! sore wa! yohodo beppin no o jōsama ni, shinsetsu na jochū to tada fūtari-giri desū kara, jōdan de mo itte kimashō. Hontō ni jōsama miru dake de mo kekkō na kurai de,—ūme mo yoroshii ga, ugoki mo shinai, kuchi mo kikimasen. Fujin wa, kuchi mo kiku shi, ugoki mo shimasū. Tomokaku ki-tamae!" to sasoi-dashimashite, fūtari-zure de Gwaryūbat' ye mairi, kaeri ni Iijima no bessō ye tachi-yorimashite,—

Shijō: "Go men kudasai! Makoto ni shibaraku!" to iu koe wo kiki-tsūkemashite,—

O Yone: "Donata sama? Oya-Oya! irasshaimashi!"

and, on our way back, look in at the villa of a friend of mine, Iijima Heizaemon.—What? you say no? You are altogether so shy, that you take no interest in ladies' society, whereas there is nothing so pleasant for a man as that society. In the villa which I have just mentioned there are none but ladies, and oh! dear me! there are only two of them,—a perfectly lovely young girl and a good-natured maid-servant, so that we can have some fun. The young lady is really a treat just simply to look at. Doubtless the plum-

7. A garden in Tōkyō, celebrated for the picturesque beauty of its fantastic

return therefrom *we* will-look-in at *the* villa of my friend Iijima Heizaemon. 'No' indeed? Whereas *you* do-not honourable interest in women, because as-for *you* *it* is altogether retiringness,—taking *the subject* with-regard-to men, *there* is-not *any* thing so pleasant as society of women. In *the* villa of Iijima *I* now mentioned, *there* being only women,—oh that! oh that! Because *they* are two-only,—simply *a* good-natured maid-servant besides *an* extremely beautiful young-lady, *we* will-come having-said jokes at-least. In truth even only to-look at *the* young-lady being *a* splendid amount,—though *the* plum-blossoms *are* good, *they* both don't move, and hear-not mouth. As-for women, both *the* mouth hears, and *they* do move. Anyhow deign-to-come!"—having-persuaded-him-out by saying that (*viz. all the preceding speech*), being two-together having-gone to *the* Recumbent-Dragon-Plum-trees, and on returning having-looked-in at Iijima's villa,—

Shijō cried out: "Condescend august permission! In truth lengthily *we* have not met."

O Yone, having noticed-by-hearing the voice saying that (*viz. Shijō's words*), said: "Mr. who? Oh! oh! deign-to-come-in!"

blossoms are beautiful too; but then they don't move, they can't speak, whereas women possess both motion and speech. Anyhow, please come along!"

So saying, he led him off, and they went together to see the plum-blossoms, and then, on the way home, looked in at Iijima's villa.

"Excuse me!" called out Shijō. "Here I am after all this long time."

"Who is it?" answered O Yone. "Oh, really! pray come in!"

old plum-trees.—

Shijō: “Kore wa! O Yone San! Sono nochī wa, tsui ni nai go busata itashimashita. O jōsama ni wa, o kawari mo gozaimasen ka?—Sore wa, sore wa! kekkō, kekkō! Ushigome kara koko ye o hiki-utsuri ni narimashite kara wa, dōmo empō na no de, tsui tsui go busata ni narimashite, makoto ni ai-sumimasen.”

O Yone: “Mā! anata hisashiku o mie nasaimasen kara, dō nastta ka to omotte, maido o uwasa wo itashite orimashita. Kyō wa dochira ye?”

Shijō: “Kyō wa Gwaryūbai ye ūme-mi ni de-kake-mashita ga,—‘Ume mireba, hōzu ga nai?’ to iu tatoe no tōri, mada mi-tarinai no de, o niwa no ūme wo haiken itashitakute mairimashita.”

O Yone: “Sore wa! yoku irasshaimashita. Mā! dōzo kochira ye o hairi asobase!” to,—kirido wo akemashita kara, “Go men kudasai!” to, niwa-guchi kara zashiki ye tōrimashita.

“Ah! O Yone!” cried Shijō. “It is really an unconscionable time since my last visit. I hope the young lady is quite well.—Well, well! this is splendid.—But you do live so far off since you moved here from Ushigome, that I have become quite remiss in calling, which is really too bad of me.”

O Yone: “Why! it’s so long since we last had the pleasure of seeing you, that we wondered what had become of you, and have been constantly talking about you.—Where have you been to-day?”

8. Shijō is joking. The real saying is *Ue mireba, hōzu ga nai*, “If one looks up-

Shijō: "As-for this! Miss O Yone! As for after that, at last *I* did a non-existent august remissness. Isn't *there* even august change in *the* young-lady?—Oh that, oh that! Splendid, splendid! As-for since *its* becoming to *your* august removing to here from Ushigome, really being far fact, finally finally *it* having-come to august remissness, in truth *it* isn't-mutually-right."

O Yone: "Why! Because you long deign-not honourably to-appear, *we*, thinking that 'How has-*he*-done?' every-time have-been doing honourable talk-about *you*. To-day where *have-you-been* to?"

Shijō: "As-for to-day, though *we* have-been-out to plum-seeing at *the* Gwaryūbai,—according to *the* comparison *whereby* people say that 'when-one-looks at *the* plum-trees, limit is-not,' by fact of *our* not-seeing-*our*-fill yet, *we* have-come being-desirous-to-do a respectful-glance at *the* plum-trees of *your* honourable garden."

O Yone: "As-for that! *you* have-come well. Why! please be-pleased honourably to-enter to here,"—(*saying* that, *viz. the foregoing words*), because *she* opened *the* wicket, *the two visitors* passed into *the* room from *the* garden-entrance, *saying* that "Condescend august permission!"

Shijō: "To see the plum-blossoms at Kameido. But, as the saying is, 'When one looks at the plum-blossoms, there is no end to it.' So we don't yet feel that we have seen enough, and have come hoping to get a sight of the plum-blossoms in your garden."

O Yone: "Well, well! and a good welcome to you! Oh! please come in this way!"—and so saying, she opened the wicket, so that the visitors, with a "By your leave," passed through the garden entrance into the house.

O Yone “*Mā! ip-puku meshi-agare! Kyō wa yoku irasshte kudasaimashita. Fudan wa, watakūshi to o jō-sama bakari desū kara, samishikutte komatte orimasū tokoro de gozaimashita.*”

Shijō: “*Kekkō na o sumai desū. Sate, Hagiwara Uji! Kyō kimi no go meigin ni osore-irimashita*⁹. *Nan to ka mōshimashita, ne, ē?*”

‘*Tabako ni wa,
Suribi no ūmashi
Ume no naka*¹⁰’

deshita ka, nē? Kampuku, kampuku! Boku no yō na ōchaku-mono wa, deru ku mo ōchaku de,

‘*Ūme homete,
Magirakashikeri
Kado-chigai*¹¹’

ka, nē?

“*Kimi no yō ni shoken bakari shite ite wa, ikemasen yo! Sakki no sake no nokori ga koko ni aru kara, ip-pai*

O Yone: “Oh! please smoke! It is exceedingly kind of you to have come to-day. We are generally very dull, because there are only the two of us,—my young mistress and I.”

Shijō: “This is a splendid house. Well, Mr. Hagiwara! I was quite taken aback by that beautiful stanza of yours to-day. What was it again?

‘To the smoker
How sweet for striking a match
Is the entourage of the plum-blossoms!’

9. Every Japanese of education is supposed to be able to compose in verse; but the verses here given are of course only Shijō's chaff, invented on the spur of the moment. This particular kind of stanza is termed *hokku*, and consists of three lines of respectively five, seven, and five syllables. Japanese prosody knows nothing either of rhyme or of quantity.—

10. i.e. “How delicious it is to smoke among the plum-blossoms!” (!) The second

O Yone: "Why! lift-up *a-whiff*! To-day *you* have-condescended coming well. Usually, because *it* is only I and *the* young-lady, *it* has-been *a* case *that* *we* are troubled *by-being-dull*."

Shijō: "*It* is *a* splendid honourable abode. Well, Mr. Hagiwara! *I* was-taken-aback by your august illustrious-poem to-day. *It* said that what, eh? eh?

Was *it*, eh? *as follows* :

'As-for tobacco,

The entourage of plum-blossoms
Is-delicious of match-striking.'

"Admiration! admiration! As-for *a* villain of my fashion, *the* stanza also *which* comes-forth, being villainous, *was as follows* :

'Praising *the* plum-blossoms,
I confused,—
A mistake-of-gates!'

Was that it, eh? As-for being doing only book-looking in fashion of you, oh *it* cannot-go! Since *the* remnant of

That was it, wasn't it? Admirable! admirable! In the case of a villain like me, the verses that come out of his mouth are villainous too. My stanza was:

'In belauding the plum-blossoms
I got confused,
And belauded a lovely girl instead.'

I think that was it.—It doesn't do to be always reading as you are,—indeed it doesn't. As we have the remains of the liquor we took with us on our picnic, just have a glass of it.—What? you say

and third lines are inverted. Note the conclusive form of the adjective *umashi*, "is delicious," equivalent to the more genuinely Colloquial *umai*.—

II. *Keri* is a Classical termination of verbs (and adjectives). In Colloquial the word would be *magirakashita*. The "mistake of gates" refers to Shijō's preferring the house where the young lady lives to the celebrated garden with the plum-trees.—

agare-yo! Nan desû,—nē? Iya desû? Sore de wa, hitori de chōdai itashimashō” to ii-nagara, hyōtan wo dashi-kakeru tokoro ye, O Yone ga cha to kwashi wo motte mairimashite,

O Yone: “Socha de gozaimasu ga, o hitotsu meshi-agare!”

Shijō: “Dōzo mō o kamai kudasaru-na! Toki ni, kyō wa o jōsama ni o me ni kakaritakute mairimashita. Koko ni iru no wa, boku no goku shitashii hōyū desû. Sore wa sō to, kyō wa o miyage mo nani mo jisan itashimasen¹².—E, he, he! arigatō gozaimasû. Kore wa, osore-irimashita. O kwashi wa yōkan. Kekkō! Sā! Hagiwara Kun, meshi-agare-yo!” to,—

O Yone ga kibisho ye yu wo sashi ni itta ato de, “Jitsu ni koko no uchi no o jōsama wa, tenka ni nai bijin desû. Ima ni irassharu kara, goran nasai!” to hanashi wo shite orimasû to, mukō no yo-jō-han

no? Well then, I'll drink alone;”—and with these words, he was just going to bring out his wine-gourd, when O Yone came in with tea and cakes, saying:

“It is poor tea, but pray be pleased to take a cup.”

“Please don't take any more trouble about us,” replied Shijō. “By the way,” continued he, “we have come here to-day in hopes of seeing your young mistress. This gentleman here is an extremely intimate friend of mine.—Oh! by the bye, that reminds me that I have forgotten to bring you any present to-day.—Oh! thank you! I am really quite overcome by your kind attentions.—The sweet-

12. It is a graceful Japanese custom to bring a present with one when

the liquor of before is here, take one-cupful! What is it, eh? It is unacceptable? As-for being that, I will-do respectful-taking alone;”—while saying that (*viz. the words just quoted*), O Yone coming bringing tea and cakes to *the place where he had-begun-to-put-forth the gourd,*

O Yone: “Though *it* is coarse-tea, take honourable one *cup.*”

Shijō: “Please deign-not honourably to-take trouble any-more! Meantime to-day *we* have-come being-desirous-to-hang on *the* honourable eyes of *the* young-lady. *The* person *who* is here is *a* very intimate friend of me. As-for that, *as it is* so, to-day even *an* august present, *I* do-not bring anything. Oh! oh! oh! *I* am grateful. As-for this, *I* have-been-taken-aback. As-for *the* honourable sweetmeat, *it is* bean-paste. Splendid! Come-along! Mr. Hagiwara! Be-pleased-to-partake!” *after having said that (viz. all that he has just been saying),*

after O Yone has-gone to pour hot-water into *the* tea-pot,—while he is making talk, *saying* that “In truth as-for *the* young-lady of this house, *she* is *a* belle *such as* there isn’t *another* in *the* world. As *she* will-come immediately, deign *a* glance,”—in *the* small-room of four-mats-and-a-

meats are bean-paste.—Delicious!—Come along, Mr. Hagiwara, do take some.—Really,” continued he after O Yone had gone to pour some hot water into the tea-pot, “the young lady of the house is one who has not her equal for beauty in the world. She’ll be coming now; so look at her.”

While he was thus speaking, Iijima’s daughter, Miss O Tsuyu, curious to see the rare visitors, had opened one of the sliding paper doors a little and peeped out; and, as she did so, her glance fell on Hagiwara Shinzaburō seated at Shijō’s side,—so manly, so distinguished-looking, handsome to the pitch of making one think what

coming to pay a visit.—

no ko-zashiki de Iijima no o jōsama, O Tsuyu Sama ga, hito-mezurashii kara, shōji wo sūkoshi akete nozoite miru to, Shijō no soba ni suwatte iru Hagiwara Shinzaburō no otoko-buri to ii, hito-gara to ii¹³, 'Onna ni shitara donna darō?' to omou hodo no ii otoko desū kara, hito-me mimasū to zotto shīte, dō shita kaze no fūki-mawashi de anna kirei na tonogo ga koko ye kita no ka to omou to, katto nobosete, makka na kao ni nari, nan to naku ma ga warukute, pata to shōji wo shime-kitte, uchi ye hairimashita ga,—uchi de wa otoko no kao ga mirarenai kara, mata sotto shōji wo akete, niwa no ūme no hana wo nagameru furi wo shi-nagara, choi-choi to Hagiwara no kao wo mite wa, hazukashisō ni shōji no uchi ye hairu ka to omou to, mata dete kuru. Detari hikkondari, hikkondari detari, moji-moji shīte iru no wo Shijō ga mi-tsūkemashite,

a beautiful woman he would have made. And she started and wondered what stroke of fortune had brought hither so handsome a man. Then, the blood rushing to her cheeks, she became scarlet, and, overcome by a feeling of awkwardness, shut the paper slide with a *click*, and retired within it. But, as she could not see his face when shut up in the room, she again gently slid the door open, and, while pretending to gaze at the plum-blossoms in the

13. To *ii* is often thus used in enumerations. It may be most easily parsed

half of opposite, Iijima's daughter Miss O Tsuyu, because people-are rare, when, having-opened a little *the* sliding-paper-door and peeping, *she* looks,—because, whether-one-say *the* manly bearing, or whether-one-say *the* distingué-air of Hagiwara Shinzaburô being squatting at side of Shijô, *he* is a handsome man *to the* extent *that one* thinks that 'What-like will-it-be if-one-had-made *him* into a woman?' whereas, when *she*-looks one-eye, having-done startingly,—when *she*-thinks that 'By *the* blowing-round of what-sort-of wind *is* fact that such a beautiful man has-come hither, suddenly *blood*-having mounted-*to-the*-head, *she* becoming to a completely-red face and somehow-or-other *the* occasion being-bad, having-shut-to *the* sliding-paper-door slick, *she* entered to *the* interior,—as in *the* interior, *the* man's face does-not-get seen, again having-opened *the* sliding-paper-door softly, having-looked slightly slightly at Hagiwara's face while-making pretence to-gaze at *the* blossoms of *the* plum-trees of *the* garden,—when *one* thinks that 'Enters *she* to *the* inside of *the* sliding-paper-screen shamefacedly?' again *she* comes issuing-forth.

Shijô, having-noticed *her* being doing fidgeting, sometimes - issuing sometimes - retiring, sometimes - retiring sometimes-issuing, said :

garden, cast sly glances from time to time at Hagiwara's face. Then again, apparently overcome with bashfulness, she withdrew within the sliding door, but had hardly done so when again her face popped out. And so she went on fidgeting,—out and in, in and out, which Shijô perceiving said :

"Mr. Hagiwara! I say! the young lady has been staring at you all the time. She may pretend to be looking at the plum-blossoms, but

as equivalent to *to itte mo*.

Shijō: "*Hagiwara Kun! Kimi wo jōsama ga sakki kara tsūku-tsūku mite imasū, yo! Ūme no hana wo miru furi wo shite ite mo, me no tama wa maru de kotchi wo mite iru, yo! Kyō wa, tonto kimi ni kerareta, nē!*"—to uwasa wo shite iru tokoro ye,

Gejo no O Yone ga dete mairimashite: "*O jōsama kara 'Nani mo gozaimasen ga, hon no inaka-ryōri de ikkon sashi-agemasū. Dōzo go yururi to meshi-agarimashite, ai-kawarazu anata no go jōdan wo ukagaitai' to osshaimasū.*"

Shijō: "*Dōmo! osore-irimashita. Kore wa, kore wa! o suimono! kekkō! arigatō gozaimasū. Sakki kara reishu wa motte orimasū ga, o kanshu wa mata kakubetsu. Arigatō gozaimasū. Dōzo o jōsama ni mo irassharu yō ni. Kyō wa ūme ja nai. Fitsu wa, o jōsama wo... Iya! nani? "*

O Yone: "*Ho-ho-ho!—Tadaima sayō mōshi-agemashita ga, o tsure no o kata wo go zonji ga nai mono desū kara, 'Ma ga warui' to osshaimasū kara,—'Son-*

for all that, her eyes are turned completely in this direction,—indeed they are. To-day I have been quite thrown into the shade by you, eh?"

While he was thus chattering away, the maid O Yone came into the room and said:

"My young mistress bids me say that, though she has nothing worthy your acceptance, she begs you to take a glass of wine accompanied by a snack of our poor rustic fare. She hopes you will take your own time over it, and give her the benefit of your amusing conversation, as on previous occasions."

"Really," replied Shijō, "I am confounded by so much civility.

Shijō: "Mr. Hagiwara! Oh! *the* young-lady is attentively looking *at* you from previously. Though being making pretence to-look at *the* blossoms of *the* plum-trees, as-for *the* balls of *her* eyes, *they* are altogether looking here indeed! To-day *I* have-been-kicked completely by you, eh!"—to *the* place *where they* are making talk saying that (*viz. the preceding conversation*), the maid-servant O Yone, having-come issuing-forth, said:

"From *the* young-lady *there* deigns-to-say that 'Although *there-is-not* anything, *I* offer-up to you one-cup by true country-cookery. Please, *you* partaking augustly, *I* wish-to-listen mutually-changing-not to your august jokes.'"

Shijō: "Really! *I* am-abashed. As-for this! as-for this! honourable soup! Splendid! *I* am grateful. As-for cold-liquor, though from previously *we* are possessing it,—as-for hot-liquor, *that is* again special. *I* am grateful. Please *ask the* young-lady also to-come. To-day *it is-not the* plum-blossoms. As-for truth,... (*we have come to see*) *the* young-lady.—Nay! what?"

O Yone: "Ha! ha! ha! Whereas *I* just-now informed *her* so,—because she deigns-to-say that '*The* occasion *is-bad*' because *it is a* case of *there* not-being august

Dear me! dear me! Here is soup! Delicious! Thank you! Cold liquor we already had with us; but this hot wine of yours is quite a special treat. Many thanks! Please ask your young mistress if she too won't favour us with her company. It was not for the plum-blossoms that we came to-day. In reality it was the young lady whom.....Why! what is the matter?"

O Yone (laughing): "I told her so just now; but she said she felt it awkward, because she doesn't know the gentleman whom you have brought with you. But when I thereupon said 'Then refuse to see him,' she said 'But I do want to see him all the same.'"

*nara, o yoshi asobase !' to mōshi-agemasū to,—‘Sore de mo, itte mitai’ to osshaimasū no !’*¹⁴

Shijō: “Iya ! kore wa boku no shin no chikazuki de, chikuba no tomo to mōshite mo yoroshii gurai na mono de, go enryo ni wa oyobimasen. Dōzo chotto jōsama ni o me ni kakaritakute mairimashita” to iu to,—O Yone wa yagate o jōsama wo tsurete mairimasū to,—o jōsama wa hazukashisō ni O Yone no ushiro ni suwatte, kūchi no uchi de “Shijō San ! irasshaimashi !” to itta-giri de,—O Yone ga kochira ye kureba, kochira ye iki ; achira ye ikeba, achira ye iki ; shijū O Yone no ushiro ni bakari kuttsuite orimasū to,—

Shijō: “Kore wa ! kore wa ! Jōsama ! Sono nochi wa, zonji-nagara go busata itashimashita. Itsu mo o kawari mo gozaimasen de, kekkō de gozaimasū. Kono hito wa, boku no chikazuki de, Hagiwara Shinzaburō to mōshimasū. Dokūshin-mono de gozaimasū. Kyō wa hakarazu tsuremashite, go chisō ni nari, osore-

Shijō: “Nay! nay! there is no reason for her to feel shy. This gentleman is a most intimate friend of mine. It would hardly be too much to say that we played about as children together ; and we have come with the most earnest desire to see her just for a minute or two.”

After this speech of Shijō's, O Yone brought out her young mistress, who was however evidently so bashful that, after whispering a welcome to Shijō from the place where she sat behind O Yone, she said no more, but stuck close behind O Yone, edging hither when O Yone came hither, and edging thither when O Yone went thither.

14. Notice the force of this final *no*, half exclamatory, half expressive of helplessness to deal with the situation. The nearest English equivalent

knowing *the* honourable gentleman of *your* august bringing,—when *I* suggested that ‘If-that-is-so, be-pleased honourably to give-up *the idea*,’ *she* says that ‘Even with that, going *I* want-to-see *him*,’—and-so-there!”

Shijō: “Nay! as-for this-person, almost *it* being right even saying that *he is a* companion of ride-a-cock-horse, as-for august diffidence, *it* extends-not to *that*. Please *we* have-come wishing-to-hang a little on *the* honourable eyes of *the* young-lady,”—when *he* says that (*viz. the preceding words*),—when O Yone forthwith comes bringing *the* young-lady, *the* young-lady bashful-lookingly squatting in rear of O Yone, saying-only in *the* interior of *her* mouth: “Mr. Shijō! welcome!”—as, if O Yone comes to here, *she* goes to here; if O Yone goes to there, *she* goes to there, *and* is always stuck-fast only to rear of O Yone,—

Shijō: “As-for this! as-for this! Young-lady! As for after that, while-knowing, *I* have-done august remissness. By *there* always being-not *any* honourable change, *it* is splendid. As-for this person, being *a* friend of me, *people* say that *he is* Hagiwara Shinzaburō. *He* is *a* single-person. To-day accidentally having-brought *him*, *we* have-become to *an* august feast, *and* are-abashed. Just

“Well! well! Miss O Tsuyu!” cried Shijō, “I know that I have been an unconscionable time in coming to see you. It is delightful to find you in the same excellent health as ever. This gentleman is my friend, Hagiwara Shinzaburō. He is a bachelor. Happening to bring him with me to-day, we have been hospitably feasted, and are overcome with gratitude. Let me offer you the wine-cup just to drink to the making of a new acquaintance.—Ha! ha! ha! what *is* this? At this rate, it looks as if we were celebrating a wedding!”

would seem to be “and so there!” or “and what do you say to that?”—

irimasû. Chotto o chikazuki no tame, o sakazuki wo chōdai itasasemashō.—Oya! nan da ka? Kore de wa, go konrei no sakazuki no yō de gozaimasû”—to, sūkoshi mo togire naku tori-maki wo itashite orimasû to,—o jōsama wa, hazukashii ga, mata ureshikute, Hagiwara Shinzaburō wo yokome de jiro-jiro minai furi wo shi-nagara mite orimasû to,—‘ki ga areba, me mo kuchi hodo ni mono wo iu’ to iu tatoe no tōri, Shinzaburō mo o jōsama no yoi kiryō ni mi-torete, muchū ni natte orimasû. Sō kō suru uchi ni, yūkei ni narimashita kara,

Shinzaburō: Kore wa hajimete ukagaimashite, hakarazu go chisō ni narimashita. Mō o itoma itashimasû.

O Yone: Anata! mada o hayō gozaimasû. Mo sotto go yururi asobashimase”—to, o jōsama no kokoro-arige na yōsu wo sasshi, iro-iro to todomete orimasû to, Shinzaburō mo kokoro no uchi wa omoi wo kakete orimasû ga, mada seken naremasen yue, moji-moji shite:

And as he thus went on ceaselessly keeping the ball rolling, the young lady, though bashful, was glad too, and, while pretending *not* to look at Hagiwara Shinzaburō, was casting furtive side-glances at him; and, to illustrate the saying that ‘when the intention is there, the eyes can say as much as the mouth,’ Shinzaburō too, captivated by the girl’s beauty, felt as if he were in a dream.

Well, what with one thing and another, the evening was drawing in. So Shinzaburō said:

for the sake of honourable acquaintance, I will-cause-you and him-to-receive an honourable wine-cup. Oh! what is this? By this, it is the manner of the wine-cup of an august wedding;”—while *he* is doing conversational-movement without even a little interval, *saying that (viz. his preceding remarks),—as-for the young-lady, when, though bashful, then-again being-glad, she is looking furtively with side-glance at Hagiwara Shinzaburō while-making pretence not-to-look,—in the manner of the comparison saying that ‘if-there-is the spirit, the eyes also say things to the amount of the mouth,’ Shinzaburō also, captivated by the good countenance of the young-lady, is having-become to in-a-dream. Because it had-become to evening-view while they do like-that and like-this,*

Shinzaburō *said:* “As-for this, for-the-first-time having-visited *you*, it has-become unexpectedly to an august feast. Now *I* will-make honourable leave!”

O Yone: “You! *it* is still honourably early. Be-pleased-to-do august lingering a little more!”—when *she* guesses the apparently-amorous condition of the young-lady, and is variously detaining the visitors, *saying that (viz. her preceding remarks),—whereas Shinzaburō also inside of his heart is placing his affections, he said nervously because he is-not-accustomed yet to the world:*

“Many thanks for your kind hospitality on this my first visit. I think I must now be taking my leave.”

“Oh!” cried O Yone who had guessed her young mistress’s tender passion, and who therefore did her best to detain the young man; “it is still early. Please don’t be in such a hurry.”

Shinzaburō, too, in his heart of hearts, was in love; but, as he was still ignorant of the world, he was embarrassed and said:

“*Arigatō zanjimasū. Shikashi yo ni irimasū to, taku no mono mo anjimasū yue, mata kasanete ukagaimasū*” to, kotoba wo nokoshite, tachi-kakemashita kara,

Shijō : “*Sayōnara*¹⁵, o itoma mōshimasū. *Kyō wa iro-iro go chisō ni narimashite, arigatō gozaimasū. Izure kinjitsu, o rei kata-gata, o ukagai mōshimasū.—Sā ! Hagiwara Kun, o tomo itashimashō*” to,—jibun wa katte narete orimasū kara, O Yone to jōdan ii-nagara, genkwa no hō ye mairimasū to,

O Yone : “*Shijō San ! Anata no o tsumuri ga taisō pika-pika to hikatte mairimashita, yo !*”

Shijō : “*Nani sa ! Sore wa, akari de miru kara, hikaru no desū wa, nē !*” to,—fūtari wa ki wo kikashi, o jōsama to Shinzaburō wo ato ni nokoshi, jōdan-majiri ni iro-iro no hanashi wo shi-nagara, saki ye mairimashita.

Ato ni Shinzaburō wa o jōsama ni okurare-nagara, hito-

“Many thanks. But when it gets dark, my people will become anxious about me ; so I will call again another day instead.”

With these parting words, he made to go ; so Shijō said :

“Well then, we will take our leave. Many thanks for all your kind hospitality to us to-day. We will certainly come in a few days to call and thank you.—Come along, Mr. Hagiwara ! let us go !”

15. Here used half in its original and proper sense of “if that is so,” half in its

"I think gratefully. Nevertheless because *the* people of *my* house are-anxious when *it* enters to *the* night, again another time *I will* visit *you*,"—because *he* began-to-start having-left words *saying* that (*viz. his remarks just given*),

Shijō *said*: If-that-is-so, *we* will-say honourable leave. As-for to-day, having-become variously to august feast, *we* are grateful. Anyhow *in-a-few-days*, at-the-same-time-as honourable thanks, *we* will-say honourable visit.—Come along, Mr. Hagiwara! *I will*-do honourable companion,"—*saying* that (*viz. his remarks just given*), when because, as-for himself *he* is accustomed to *the* way-about-the house, *he*, while-saying jokes with O Yone, goes towards the direction of the entrance,

O Yone *says*: "Mr. Shijō! Oh! your honourable head has-come shining very glisteningly!"

Shijō: "What indeed! As-for that, *it* is that *it* shines because *you* look at *it* by *the* light, eh!"—*saying* that (*viz. his preceding remarks*), as-for the two-people (*i.e. Shijō and O Yone*), *they* went to forwards, showing *their* tact, while leaving the young-lady and Shinzaburō behind, and while-making talk of all sorts with joke-mixture.

Behind *them*, as-for Shinzaburō, because he, while-getting-seen-off by the young-lady, repressing *his* bashfulness by *thinking* lucky the fact of-the absence of human-eyes,

And with these words, knowing, as he did, his way about the house, he went in the direction of the entrance, joking with O Yone all the while.

"Mr. Shijō," said O Yone, "your head has become perfectly shining."

"Nonsense!" retorted Shijō, "you only think it shines, because you are looking at it in under the light,—ha! ha!"

me no nai no wo saiwai ni, hazukashisa wo koraete, kogoe de nani ka kŭchi-yakŭsoku wo itashimashita kara, O Tsuyu Sama wa hazukashisō ni :

“Anata ! Sore de wa, mata kitto o ide kudasaremashī ! Kite kudasaranakereba, watashi wa shinde shimaimasū yo !” to,—muryō no jō wo fŭkunde, omoi-kitte mōshimashita.

O Yone : “Sayōnara ! konnichi wa makoto ni o sōsō sama. Sayōnara !” to,—Shijō Shinzaburō no ryō-nin wa, uchi-tsuredatte kaerimashita.

Sono nochi Shinzaburō wa, o jōsan no kotoba ga mimi ni nokori, shibashi mo wasureru hima wa arimasenanda.

Thus did these two display their tact and walk on towards the entrance, talking and joking about all sorts of subjects, and leaving the young lady of the house and Shinzaburō behind. Shinzaburō, to whom the young lady showed the way, was only too glad to find that no one was by to see. So, overcoming his shyness, he whispered some vow into O Tsuyu's ear, thereby making her look bashful and answer :

“Oh ! then, do please come again ! If you don't come, I shall

made in a low-voice some-or-other verbal-agreement, Miss O Tsuyu apparently-bashfully said :

“You! By that, certainly condescend honourably coming again! If-you-condescend-not coming, as-for me *I shall finish by dying, indeed!*” saying that (*viz. the foregoing speech*), having-included in those words an infinite passion, she spoke having-made-up-her-mind.

O Yone: “Goodbye! As-for to-day, in truth honourable Mr. coarseness. Goodbye!”—O Yone having said that (*viz. the foregoing farewell*), as-for the two-people Shijō and Shinzaburō, they returned accompanying-each-other.

After that, as-for Shinzaburō, the words of the young-lady remained in his ears, and even for-a-short-time there is-not an interval in which he forgets them.

die,—indeed I shall.” In this decided manner did she speak, with infinite love in her words.

“Goodbye!” cried O Yone. “Pray excuse the poorness of our entertainment to-day. Goodbye!”—and thereupon Shijō and Shinzaburō went off together.

From that day forward the young girl’s words remained in Shinzaburō’s ears, and he never forgot them even for a moment.

Eigo no why, sunawachi naze to iu koto wa, hanahada taisetsu de aru no ni, Shina ya Nihon no mukashi no hito-bito wa metta ni kono kotoba wo tsūkawazu², “Kōshi no setsu da” to ka, “Mōshi no jiron da” to ka iu toki wa, mohaya betsu ni sono rikutsu wo sensaku suru koto mo naku, tada gaten shite shimau no ga tsūrei de ari; soko de motte, “Utagai wa bummei shimpo no ichi-dai-gen-in da” to iu ron mo dekita wake de, ima wa yaya mo sureba Seiyō-jin wa “Utagai wa taisetsu na mono da, bummei shimpo no gen-in da. Sono shōko ni wa, Shina-jin ya Nihon-jin wa, mono-goto wo utagau to iu koto wo shinai ni yotte, itsu made tatte mo shimpo shinai de wa nai ka?” to ronji-tateru koto de aru ga,—kō iu rei nado ni hīkareru to iu wa, o tagai sama ni³ amari zotto itasan shidai to iwana-kereba narimasen.

Utagai to wa, tori mo naosazu naze to iu kotoba no hitsuyō ni natte kuru gen-in de,—tatoeba, kodomo no jibun, “Uso wo itte wa, ikenai yo!” to obāsan nado ni

1. We give only a free translation of this final piece, as the student should be far enough advanced by the time he comes to it to be able to dispense with a literal translation. The piece is a leading article taken, with a few slight changes needed to render it genuinely Colloquial, from a recent issue of one of the cheaper Tōkyō newspapers, the *Kaishin Shimbun*, which adopts a semi-Colloquial phraseology in order to reach the masses. The European reader may perhaps not think much of the style and of the logic of the Japanese journalist.

W H Y?

What is termed *why* in English and *naze* in our language, is a very important thing. Nevertheless the Chinese and Japanese of olden times hardly ever used the word. When told perhaps that such and such was the doctrine of Confucius or the opinion advocated by Mencius, they habitually acquiesced without further enquiry into the rights of the question. Now therefore, when the theory has arisen that doubt is one of the greatest sources of enlightenment and progress, and when consequently Europeans are apt to assert the importance of doubt and its services to the cause of civilisation, and to prove this their assertion by pointing to the Chinese and Japanese as instances of nations forever unprogressive owing to their neglect to subject all things to the scrutiny of doubt,—when we hear such opinions ventilated and find ourselves quoted in such a connection, we all must agree that it is by no means a pleasant state of affairs.

It is exactly this thing called doubt that causes the word *why* to become an indispensable one. Take a child, for instance. Probably its grandmother or somebody

But the article is a fair sample of the thoughts which agitate the minds of the semi-educated Japanese of the present day, and of the manner in which they express those thoughts.

2. The word *naze* is little used even now, except in anger. The circumlocution *dō in wake de*, “for what reason,” is generally preferred.

3. *O tagai sama ni*, “mutually,” “for you and me,” the honorific *o* giving a half-polite, half-comical tinge to the expression.

ii-kikasareru de arō. Sono toki ni, "Naze uso wo itte wa warui no de gozaimasū ka?" to utagai wo ii-dashite goranjiro!—"Naze datte!⁴ Sonna kotoba wo kaesu mono de wa arimasen.⁵ Ningen wa, uso wo itte wa, warui mono ni kimatte orimasū" to atama-kabuse⁶ ni ii-tsūkerareru ga tsūrei de arō.

Naruhodo! ningen wa, uso wo itte wa, warui ni kimatte oru ni chigai nai ga,—sono warui rikutsu⁷ wo shitte gaten suru no to, tada bon-yari to gaten suru no to de wa, onaji gaten suru no de mo, gaten no wake ga taisō chigau de arō to zonjimasū. Naze ni kuni ni wa seifu to iu mono ga aru no ka? Naze ni jimmin wa sozei wo osameru mono ka? Mazu utagai wo okoshite, sono rikutsu wo sensaku shite koso, hajimete jiyū-seido-ron mo okotte kuru to iu mono de,—tada rikutsu nashi ni, "Kuni ni wa seifu ga aru mono⁸, jimmin wa sozei wo osameru mono⁸" to gaten shite ite wa, shidai ni hikutsu ni naru bakari de, kesshite shimpo suru koto wa arimasen.

Naze no hitsuyō na no wa, hitori dōtoku ya seiji nomi ni kagirazu, sono ta, sekai ni arayuru⁹ monogoto ni wa, donna sasai no ten ni itaru made mo, subete hitsuyō na koto de,—yoku seken no hito-bitoga "Gakumon ga taisetsu da, taisetsu da" to iu ga, tsumari nan no gakumon mo utagai wo moto ni shi, naze naze de motte oku no oku made rikutsu

4. *Datte* is from *da to itte*, "saying that;" but it has become a sort of interjection.—

5. *De wa arimasen* is occasionally thus used in the sense of "must not."—

6. *Atama-kabuse ni*—"with a snub." The kindred expression *atama kara kogoto wo iu* is a common phrase for "unreasonable scolding."—

says to it: "Mind you mustn't tell stories!" Then let the following doubt be expressed in reply: "Why is it wrong to tell stories?" and it will generally happen that the enquirer will be snubbed with a "'Why?' indeed! None of your pert retorts for me! Every one agrees that it is wrong for people to tell stories."

Yes, indeed! no doubt every one agrees that it is wrong to tell stories; and to acquiesce in this principle with a knowledge of the reasons why story-telling is wrong, and to acquiesce in it unintelligently is equally to acquiesce. But surely there is a great difference between the two modes of acquiescence. Why is it that there is what is termed a government in the country? Why do the people have to pay taxes? It is only by raising such questions and searching for reasons, that liberal political opinions get started. When people simply go on unreasoningly accepting as ultimate facts the existence of government and the obligation to pay the taxes, they merely sink deeper and deeper into servility and never make any progress.

Doubt is indispensable, not in morals and in politics only. It is indispensable in other things also, in every single thing in the world, down to the very smallest. People often say and repeat that learning is important. But after all, in no branch of learning is there any fruitful course to be pursued unless we make doubt the foundation, and, with a perpetual *why*, search for reasons into

7. *Warui rikutsu* does not mean "a bad reason," but "the reason why it is bad;" conf. pp. 51—52.—

8. Supply *da*, "it is (a fact that there is a government, etc.)."—

9. *Arayuru* is an exceptional verbal form derived from *aru*, "to be," and meaning "all that there are."—

*wo sensaku suru to iu koto ni hoka wa nai. Shi-sho Go-kyō*¹⁰ *ni kaite aru mono-goto ni kesshite machigai wa nai to, tada rikutsu nashi ni gaten shite shimatte ita*¹¹ *hi ni wa, yo no naka wa Shi-sho Go-kyō inai no yo no naka de owaru no de, itsu made tatte mo susumu kizukai wa nai ga,—mottomo "Sore dake de takusan da" to iu ki naraba, suman koto mo arumai keredomo, naze wo mochiite, rikutsu wo sensaku shita*¹² *hi ni wa, rikutsu kara rikutsu to, shidai ni rikutsu ni hana ga saki, mi ga nari, kwairaku no shurui ga ōku mo ōkiku mo naru to wakari-kitte iru to shite mireba*¹³, *naze wa mochiite mitai mono de wa nai ka ?*

*Ningen ga hikutsu no kyokutan ni tasshireba, zui-bun omoi mo yoran fūzoku nado ga shōjiru mono de,—mugaku no kyokutan, sunawachi mono-goto no rikutsu wo shiran to iu koto no kyokutan mo, zuibun myō na mono de,—jū-ku-seiki no konnichi de mo, yaban no shakwai ni iri-konde miru to, ki-ō no senzo no koto ya, mirai no shison no koto nado wa, sūkoshi mo omowazu; tada ichi-dai-kiri ni owaru to iu yō na jinshu ga naka ni wa arimasū. Ina!*¹⁴ *ki-ō no senzo ya mirai no shison wa, iu made mo nashi. Hanahadashii no ni natte wa, genzai no oya-ko kyōdai no aida-gara ni sūkoshi*

10. *Shisho Go-kyō*, "the Four Books and the Five Canons," is the name given to the sacred Classics of China, which form the basis of the Chinese polity and of the Confucian morality.—

11. Substitute the present tense *iru*, "to be," for the past *ita* in order to understand this passage. Strange as it may appear, Japanese idiom always employs the past in such contexts; conf. p. 185, ¶ 275.—

every nook and corner of the subject. So long as folks simply acquiesce, without reasoning, in the infallibility of every word that stands written in the Chinese Classics, the world will remain a Chinese Classic world, without a chance of progressing, however many centuries may roll by. Of course, too, it may be quite possible for those to exist thus, whose spirit is satisfied with such a state of things. But when people have once come to a clear understanding of how, if they use the word *why* and search for reasons, they will go on from reason to reason, so that the reasons will first bear blossoms and then fruit, and that more numerous and more intense kinds of happiness will be attained to, will not *why* then become a thing which they will like to try their hand at using?

When human beings reach the *ne plus ultra* of servility, somewhat unexpected manners and customs are the result. Somewhat strange, too, are the results of the *ne plus ultra* of ignorance,—in other words of a lack of knowledge of the reasons of things. Penetrate into savage societies at this very day in this nineteenth century of ours, and you will find among them races that show an utter disregard both for departed ancestors and for unborn descendants,—races that live for their own generation only. Nay! what need to talk of departed ancestors and of unborn descendants? Why! there are among the number, when you get to the very

12. Similar remark to the preceding: substitute the present *suru* for the past *shita*.—

13. *To shite mireba = da ni yotte*, “in consequence of which.”—

14. A classical word for “nay,” used emphatically by contemporary writers in imitation of English idiom.—

*mo kwankei wo tsūketē, shin-ai suru no nan no*¹⁵ *to iu yō na koto mo naku, tada jibun is-shin ga dō ni ka kō ni ka romei wo tsunagu koto ga dekireba, sore de manzoku shite iru to iu jinshu mo ma*¹⁶ *ni wa arimasū.*

*Shokun! inu wo mi-tamae,—inu wo*¹⁷ *! Ē! Ikaga de gozaru? Oya-ko-rashiku omowareru wa, chichi wo nomu aida, wazuka bakari no koto de,—chi-banare wo suru to, mohaya tanin,—otto!*¹⁸ *mattaku taken*¹⁹ *ni natte shimau de wa nai ka? Shikaraba, ima iu tokoro no yaban-jinshu no gotoki wa, iwayuru*²⁰ *“Kin-jū wo saru koto tōkarazu*²¹ *” no renjū de arō. Oya-ko kyōdai yori shite, shidai ni shin-ai wo rinjin ni oyoboshi, ichi-gun ni oyoboshi, is-shū ni oyobosu no ga aikokushin no genso da keredomo,—genzai no oya-ko de sae betsu ni shin-ai sen to iu yō de wa, totemo aikokushin nado no arō hazu wa nai.*

Shikashi Nihonjin nado wa, shi-awase to sore hodo mugaku de mo naku; shitagatte sōō ni aikokushin mo aru n' da ga,—sude ni aikokushin ga aru naraba, kano naze wa iyo-iyo hitsuyō ni natte

15. *No nan no* = “any such kind of thing as.”—

16. *Ma ni wa* = *tama ni wa* or *naka ni wa*, “among the rest.” *Ma* originally meant “space,” “room.”—

17. The emphatic repetition of the accusative after the verb is rather common, especially in the mouths of the lower classes.—

18. *Otto* is an interjection.—

19. *Tanin* and *taken*, lit. “other person” (or “stranger”) and “other-dog,” make a sort of pun, which we have endeavoured to

lowest of them, races of men who pay not the slightest heed to the ties of kindred, who show no trace of family affection or of anything of that sort, but who are quite contented if, by hook or by crook, they can, each on his own account, scrape together a livelihood.

Gentlemen! just look at the way dogs live. What is it like, let me ask? Is it not true that the fondness between the parent and her young endures but for a brief season, while the puppies are sucking? Wean them, and at once they become strangers,—excuse me, strange-curs,—to one another. This being so, I take it that such creatures as the savage races just referred to belong to the category described as “not far removed from the birds and beasts.” To begin by parental, filial and fraternal love, gradually to extend such kindly feelings to neighbours, then to all the people of a district, and next to those of a province is the origin of patriotism. But there can never be any such thing as patriotism in the absence of even the love between living parents and children.

However, we Japanese are fortunately not so ignorant as all that, and accordingly we have a fair share of the patriotic spirit. But having this patriotic spirit, the *why* of which I have spoken becomes all the more indispensable. Even should we, acquiescing unreasoningly in

render in the English version by “strangers” and “strange-curs”(1)—

20. An exceptional verbal form meaning “what is called,” and derived from *iu*, “to say,” like *arayuru* from *aru* (see foot note 9).—

21. This quotation is in the Written Language, where *tōkarazu* is the “negative conclusive present” of the adjective *tōi*, “far,” and is equivalent to the Colloquial *tōku nai*.—

*kuru shidai de,—Shi-sho Go-kyō wo rikutsu nashi ni gaten shite, Shi-sho Gokyō inai no yo no naka de owarō to omotte mo, kochira wa kore de manzoku shite mo, Ō-Bei shoshū wa manzoku sezu; shidai ni naze wo mochiite, shin-kwairaku wo shōjiru to sureba*²², *yūshō-reppai shizen no ikioi de, betsu ni Ō-Bei-jin ni Nihon wo horobošō to iu kokorozashi nashi to suru mo, hitori-de ni horobite shimau kara, shiyō ga nai. Nihon bakari, hoka ni kuni wa nai to iu koto naraba, go chūmon-dōri*²³ *Shi-sho Go-kyō inai no yo no naka de itsu made mo irareru keredomo, hoka ni kuni ga takūsan atte wa, sō wa ikazu; mendō-kūsakeredomo, naze wo mochiite, mono-goto no sensaku wo seneba narimasen.*

22. *To sureba*,="if it should come to pass that."

23. *Go chūmon-dōri*, lit. "according to (your) august orders," here used half jokingly in the sense of "if you please." This half-polite

the dicta of the Chinese Classics, think to live on in a Chinese Classic world, the satisfaction with such a state of things would be for ourselves alone. None of the nations of Europe and America will be satisfied with it. They will go on using the word *why*, they will go on inventing new sources of happiness. This granted, there will be no help for it but that Japan must perish naturally, without the necessity for assuming any special intention on the part of foreign nations to destroy her, but by the mere working of the law of the survival of the fittest. If Japan were the only country in the world, then, gentlemen, you might continue forever to please yourselves by living on in a Chinese Classic world. But this plan will not do when there are so many other countries besides ours. Troublesome though it be, we are bound to use the word *why* and to search to the root of everything.

half-joking use of the honorifics is by no means uncommon, and is used to give many a sly tap under cover of an irreproachably courteous phraseology.

OF

ALL THE JAPANESE WORDS

OCCURRING IN THIS WORK.

(All verbs are of the 1st. conjugation, unless marked 2, 3, or irreg.)

A

AI

A.

a! or **ā!** ah!**ā**, like that, in that way: *ā in*, that kind of, such as that.**abayo**, goodbye (in baby language).**abiru**, (3) to bathe.**abu**, a horsefly.**abunai**, dangerous.**abura**, a general name for all oil, grease and fat.**achi** or **achira**, there.**agari**, ascent, produce.**ageku ni**, as a final result, at last.**agaru**, to rise; also to get clear (of the weather); also to take, to eat or drink (honor.): *agari-komu*, to force one's way up into; *agari-sagari suru*, to go upand down. For *agaru* honorific, see p. 226.**ageru**, (2) to raise, hence to give to a superior. For honorific use of *ageru*, see p. 225—6.**ahiru**, a tame duck.**ai**, a verbal prefix; see p. 64.**ai**, dark blue.**ai**, (properly *ayu*) a kind of trout.**aida**, an interval, time, while: *aida - gara*, connection, relationship: *aida ga ori-aimasen*, do not get on well together.**ai-kawarazu**, without change, the same as heretofore.**aikoku(shin)**, patriotism.**ai-nikui**, coming mal-à-propos, happening at an unlucky moment.**ai-suman**, to be unpardonable, there is no excuse to offer.

aisuru, (irreg.) to love.
aita! or **aitata!** oh! how painful; see p. 213.
aite, a party (to a transaction), an antagonist (at a game), a companion.
ajiwai, taste, flavour.
akagane, copper.
akai, red, brown.
akambō, a baby.
akami, a tinge of red.
akari, a light.
akarui, light (not dark).
akegata, dawn.
akeru, (2) to open (trans.).
aki, autumn.
akinai, trade, commerce.
akinau, to trade.
akindo, a merchant, a dealer.
akke ni torareru, (2) to be amazed, thunder-struck.
akkō, bad language, abusive language.
aku, evil: *akushin*, a bad heart.
aku, to open (intrans.): *aite iru*, to be open.
akuru, the Classical form of *akeru*, to open, still used in such expressions as *akuru hi*, the next day.
ama, a (Buddhist) nun.
amai, sweet.
amari, too much, too; with a negative, not very.

ambai, way, manner, bodily feelings: *ambai ga warui*, I feel unwell; *yoi ambai ni*, fortunately.
ame, rain: *ame ga furu*, to rain; *ame ni naru*, to come on to rain.
ame, a kind of sweetmeat made of fermented grain.
Amerika, America, the United States: *Amerika no*, American; *Amerika-jin*, an American.
amma, a shampooer.
ana, a hole, a cave, a tunnel.
anadoru, to jeer, to revile.
anata, you; see p. 40.
andon, a lamp (old-fashioned Japanese style, with paper sides).
ane, an elder sister.
ani, an elder brother.
ani, a negative particle; see p. 152.
anjiru, (3) to be anxious.
anna, that kind of, such as that.
annai, guidance, knowing one's way about, a guide: *annai suru*, to guide.
ano, that (adj.): *ano hito*, he, she.
anshin, mental ease: *anshin suru*, to feel at ease.
an-yo, the feet, to walk (in baby language).
aoi, green, blue.

aoru, to slam backwards and forwards ;—said of a door.

ao-suji, blue lines, e. g. on the forehead.

ara! an exclamation of surprise.

arai, rough.

arashi, a storm; a typhoon.

arasou, to dispute.

aratamaru, to be renewed, overhauled, altered, rectified.

aratameru, (2) to renew, overhaul, alter, rectify.

arau, to wash.

arawaseru, (2) to show or reveal oneself, to appear.

arayuru, see p. 403, note 9.

are, that (subst.); see p. 44 ;
are hodo, as much as that.

ari, an ant.

ari-awase-mono, anything that there may happen to be.

arigatai, thankful (said both of the person who feels thankful and of the thing for which he is thankful : *arigatō* (*go-zaimasū*), thank you.

arisama, state, condition.

aritei, the facts of a case.

aru, (irreg.) to be ; see pp. 153, 169, 188 and 198 : *de aru*, see p. 199 : *ari nō mama*, see p. 67. Sometimes *aru* means a certain, some, as in *aru toki*, on a certain occasion, sometimes.

aruji, the master of a house, a host.

aruku, to walk.

aru-nashi, see p. 31.

asa, the morning : *asa-han*, breakfast.

asagi, light blue, light green.

asatte, the day after to-morrow.

ase, perspiration : *ase ga de-ru*, to perspire ; *ase ni na-ru*, to get into a perspiration.

asebo, prickly heat.

ashi, the foot, the leg : *ashi no yubi*, the toes ; *o mi ashi*, see p. 224.

ashita, to-morrow : *ashita no asa*, to-morrow morning.

asobasu, an honorific equivalent of the verb *suru*, to do. It literally signifies to cause to play.

asobu, **asubu**, to amuse oneself, to play.

asūko, there : *asūko kara*, thence ; *asūko ye*, thither.

asūkoera, thereabouts.

atama, the head : *atama-kabuse*, see p. 402, note 6.

atarashii, new.

atari, neighbourhood, hence near, on or about.

atari, near at hand, the neighbourhood.

atarimae, ordinary, generally.

ataru, to hit the mark, also to be near, as *hi ni ataru*, to sit near the fire: *ni atat-te*, just at; *dochira ni atatte*? where?

atatameru, (2) to warm.

ate, reliance: *ate ni naru*, to be reliable; *ate ni suru*, to rely on.

ateru, (2) to apply one thing to or use it for another, to hit: *kaze wo ateru*, to have it windy.

ato, traces, behind, afterwards: *ato de*, afterwards; *ato no*, the remaining, other.

atsui, hot.

atsui, thick.

atsusa, heat, the degree of heat.

atsusa, thickness, the degree of thickness.

atsūkau, to manage, to have charge of.

atsumaru, to collect (intrans.).

atsumeru, (2) to collect (trans.).

atsuraeru, (2) to order (e. g. things at a shop).

au, to meet, to agree, to suit; see also p. 225.

awase-mono, something artificially joined together.

awaseru, (2) to cause to meet, hence to add.

awateru, (2) to be flurried,—especially from fright.

ayamatsu, to make a mistake.

azana, a nickname.

B.

ba, a place;—used only in composition, as *furo-ba*, a bath-place.

ba (auxil. num.), see p. 97.

ba, (conditional termination) see p. 151.

babā, an old woman (rude).

bai, double; see also p. 105.

baka, a fool: *baka na*, or *bakarashii*, foolish; *hito wo baka ni suru*, to make a fool of a person.

bakari, about, more or less (rare); only.

bake(-mono), a supernatural and uncanny creature, a ghost, a goblin.

bamme, a word used to form ordinal numbers; see p. 102.

bam-meshi, (late) dinner.

ban, a myriad, ten thousand; also used as a pluralising prefix, as *ban-ji*, all things.

ban, a night, an evening.

ban, number (so-and-so).

banchi, the number (of a house in a street).

bane, the springs (of a carriage, etc.).

banji, all things, all creation.
bankoku, all countries, international: *bankoku kōhō*, international law.

bantō, a head clerk or manager.

banzuke, a programme.

bara, a thorny bush, hence a rose-bush.

bara-bara, helter-skelter.

bari, an insult, abusive language.

basha, a carriage.

bassuru, (irreg.) to punish.

bāya, an old lady, grand-mamma (baby language).

bebe, clothes (baby language).

bei, (for *beshi*) see p. 109.

Beikoku, America, the U.S.

beki, see p. 109. and 118.

benjo, a water-closet.

benkō, glibness: *benkō no yoi*, glib.

benkyō, diligence.

benri, convenience: *benri no yoi* or *benri (na)*, convenient; *benri no warui*, inconvenient.

bentō, food carried with one, e. g. luncheon for a picnic.

beppin, lit. another quality, hence a pretty girl.

berabō(-me), a scoundrel.

berumotto, vermouth (from the European word).

beshi, see p. 109.

betsu, a difference: *betsu ni*,

differently, specially; *bet-su no*, different, other; *betsu-zumai*, living apart.

bettaku, a villa.

bettō, a groom.

biiru, beer (from the English word).

bijutsu, the fine arts.

bin, a bottle.

bin, the Japanese cue.

bimbō, poverty: *bimbō na*, poor.

birōdo, velvet.

bō, a bludgeon, a stick.

bōeki, trade.

bōenkyō, a telescope.

boki, book-keeping.

bōkō, violent conduct.

boku, a servant, hence I.

bokūtō, a mock sword made of wood.

bon, a tray.

bonten-obi, a kind of cheap striped belt worn by coolies and servants.

bon-yari, an onomatope for tedium, also for want of intelligence: *bon-yari suru*, to feel dull or dazed.

bōsan, a Buddhist priest.

bōshi, a hat.

botan, a peony.

botchan, a little boy; see p. 216.

boy, a servant (from the English word boy).

bu, a copy of a book.

bu, a part, see p. 105.
buchōhō, awkwardness: *buchōhō na*, awkward.
budō, grapes: *budō-shu*, wine.
buji, no accident, safe and sound.
bukku, a European book, see p. 5.
Bukkyō, Buddhism.
bummei, enlightenment, civilisation.
bumpō, grammar.
Buppō, Buddhism.
bura-bura, in a sauntering manner.
burei, rudeness: *burei na*, rude; *go burei*, see p. 222.
huri, a suffix signifying bearing, gait.
busata, failure to give notice, remissness in paying a visit: *go busata*, see p. 222; *watakushi ni busata de*, without letting me know.
bushi, a warrior.
buta, a pig.
butsu, to beat, to strike: *buchi-korosu*, to beat to death; *buchi-taosu*, to knock down.
buttsūkeru, (2) (for *buchi-tsūkeru*) to bump.
buttsuri to, slashingly.
byōbu, a screen.
byōin, a hospital.

byōki, a disease: *biyōki (na)*, ill, sick.
byōnin, an invalid.
byōshin, a weakly body.

C.

cha, tea: *cha-nomi-jawan*, a tea-cup; *chaya*, a tea-house; *cha wo ireru*, to make tea.
cha, (verbal termination), see p. 149.
chakūsuru, (irreg.) to arrive.
chan, baby language for *San*, Mr., Mrs. or Miss.
chantō, quietly: *chantōshita*, quiet.
chawan, a tea-cup.
chaya, a tea-house.
chi, blood: *chi ga deru*, to bleed (intrans.); *chi-gatana*, a blood-stained sword.
chi-banare, weaning (of an infant).
chichi, a father; but see p. 229.
chichi, the breasts; hence milk.
chie, intelligence, cleverness.
chifusu, typhus; see p. 23.
chigai, a difference, a mistake: *chigai nai*, there is no doubt.
chigau, to differ, to be mistaken, to be the wrong one.

chiisai or **chiisa na**, small,
chiisaku naru, to crouch.

chikagoro, recently.

chikai, near.

chikazuki, friendship, an intimate friend.

chikuba, a sort of toy stick on which children ride a cock-horse: *chikuba no tomo*, a friend from childhood upwards.

chikūshō, a brute animal, a beast.

chin, a Japanese pug. (Pugs are not included under the general term *inu*, dog.).

chira-chira, flutteringly.

chirasu, to scatter (as the wind does dead leaves).

chiri, dust.

chirimen, crape.

chiru, to fall (as leaves or as petals).

chisō, (generally with honorific *go* prefixed) a feast.

chi(t)to, see *choito*.

chō, an auxiliary numeral; see p. 96.

chō, a butterfly.

chō, a measure of distance equivalent to about 120 yards English. There are 36 *chō* in the official *ri* or league. *Chō* also means street or ward: *ni-chō-me*, the second ward (of such and such a street).

chō, a million.

chōai, love: *chō-ai suru*, to love.

chōchaku suru, (irreg.) to give a thrashing, to beat.

chōchin, a lantern.

chōchō, a butterfly.

cho-chō, an onomatope for the sound of beating.

chōdai suru, (irreg.) to receive respectfully; conf. p. 227.

chōdo, just, exactly.

chōhō, convenience: *chōhō na*, convenient, useful.

choi-choi(to), little by little, just a little.

choito, choto, chotto, chito, or **chitto**, just a little, a trifle: *choito shita*, slight.

chōjō, the summit of a mountain.

chokki, a waistcoat.

Chōsen, Korea.

cho(t)to, see *choito*.

chōzu, water to wash the hands with: *chōzu-ba*, a water-closet; *chōzu-bachi*, or *chōzu-darai*, a wash-hand basin.

chū, in; see p. 30.

chū, loyalty (to a feudal lord): *chū wo tsukūsu*, to behave very loyally.

chūgen, a *samurai's* low-class retainer.

chūgi, loyalty; see *chū*.

chūji, cessation, stoppage.
chūmon, an order (e.g. at a shop): *chūmon-dōri*, as ordered.
chūshin, a loyal retainer.
chūtō, second class, mid-dling.

D.

da, see p. 56 and 199.
dai, great, big, very. Used in compounds, as *dai-kirai*, greatly disliking.
dai, a word used to form ordinal numbers, see p. 102; *dai ichi ni*, in the first place.
dai, the auxiliary numeral for vehicles.
dai, a reign, a generation.
daibu, a good deal.
daichi, the ground.
daidai, an orange (hard-skinned sort).
daidokoro, a kitchen.
digennin, a lawyer.
daiji, importance: *daiji na*, important; *daiji ni suru*, to take great care of.
daijin, a minister of state.
daijōbu, all right, safe and sound.
daikai, the ocean.
daiku, a carpenter.
dairi, a substitute: *dairi-ininjō*, a power of attorney.

dai-sūki, very fond.
daitōryō, a president,—of the United States, etc.
dake, only, about, as.....as.
damaru, to keep silence.
damasu, to cheat.
dampan, a deliberation, a consultation.
dangi, a speech, a sermon.
dango, a kind of dumpling.
dangō, consultation; *dangō suru*, to take counsel.
danna, a master: *danna san* sometimes means you; see p. 41.
dano, a postposition; see p. 71.
danshi, a male child, a man.
darake, a suffix meaning smeared or covered with, as *chi-darake*, blood-smeared; *doro-darake*, all covered with mud.
dare? who?—*dare ka*, *dare mo*, *dare de mo*, see p. 45.
dasu, to take out, to put outside; see also p. 196.
dashimono, something put forth, a show.
datte! see p. 402, note 4.
de, a postposition; see p. 55: *de aru* and *de gozaimasu*, see p. 199; *de mo*, see p. 167; *de wa*, see pp. 56 and 83.
de-guchi, an exit, the way out.

de-iri, the entrée to a house :
de-iri no isha, the family
physician.

de-kakeru, (2) to start off.

deki, (generally with *o*), or
dekimono, anything which
comes out on the skin, as
a boil, a sore.

dekiru, (3) to come out, etc. ;
see p. 180 : *deki-agaru*,
to be finished, ready.

dembata, landed property.

dempō, a telegram.

denkyōshi, a missionary.

densembyō, an infectious
disease.

denshin, telegraphy : *den-
shin-kyoku*, a telegraph-
office.

deru, (2) to come out of, to
issue forth, to go out : *de-
au*, to meet out of doors, to
encounter ; *de-kakeru*, to
go out.

deshabaru, to stick out, to
obtrude (intrans.).

desū, see p. 56 and 200 : *desu
ga*, see bottom of p. 273.

do, (concessive termination),
see p. 151.

do, a time (*une fois*) : *ichi-do*,
once.

dō, same, e.g. *dōjitsu*, the
same day ; *dōyō*, the same
manner.

dō? how?—*dō de mo*, any-
how ; *dō itashimashite*,

see p. 273, *No. 2* ; *dō iu*?
what kind of? what like?
dō (ni) ka, *kō (ni) ka*, "see
p. 287 ; *dō suru*? , what to
do? *dō shite mo*, do what
one will, in any case.

dobu, a ditch.

dochi? or **dochira**? where?
sometimes which?—for
this word with *ka*, *mo* or
de mo added, see p. 45.

dōgu, a utensil : *dōgu-ya*, a
second-hand shop, a dealer
in second-hand wares or
curios.

Doitsu, Germany : *Doitsu no*,
German ; *Doitsu-jin*, a
German.

dōka, please ; but see p. 228.

dokkoisho! see p. 213.

doko? where? *doka ka*, *doko
mo*, *doko de mo*, see p. 45 ;
doko kara? whence? *doko
made*? how far? *doko ma-
de mo*, see p. 63.

dokoera? whereabouts?

doku, poison ; *doku ni naru* :
to be unwholesome.

dokushin(-mono), a bache-
lor.

domo, a pluralising particle ;
see p. 26.

dōmo! see p. 213.

donata? who?—*donata ka*,
donata mo, *donata de mo*,
see p. 45.

donna? what kind of? what
like?

dono? which? (adj.): *dono kurai?* how much? *sono kurai*, about that much.

dono, Mr.

don to, with a bang.

dore? which? (subst.): *dore ka*, *dore mo*, *dore de mo*, see p. 45; *dore hodo?* how much?

dōri, reason.

doro, mud: *doro-ashi*, muddy feet; *doro-darake*, all muddy; *doro-michi*, a muddy road.

dorobō, a thief.

dōsuru, (irreg.) to be agitated.

dōtoku, morality.

doya-doya, tumultuously.

Doyōbi, Saturday.

dozō, a mud godown.

dōzo, please; but see p. 228.

E.

e! eh! eh?

e, a picture.

e, an inlet with a stream running into it.

ebi, a shrimp, a prawn.

eda, a branch of a tree, river, etc.

egaku, to paint pictures.

ei! ah! oh!

Eikoku, England.

ekaki, a painter.

empitsu, a pencil.

empō, a long way off: *empō na*, distant.

en, a *yen* or dollar.

embifuku, a swallow-tail coat.

engawa, a verandah.

engumi, marriage.

en-kin, distance, how far?

enko, to sit (baby language).

enryo, diffidence: *enryo suru*, to be diffident.

ensoku, an excursion, a picnic.

enzetsu, a lecture.

eru, (2) to get.

eru, to choose: *eri-dasu*, to select from among several.

eshaku, an apology, a bow: *eshaku wo suru*, to bow, to apologise.

Ezo, the island of Yezo.

F.

fū, two (in enumeration).

fuben, inconvenience: *fuben (na)*, inconvenient.

fuda, a ticket.

fudan, the ordinary routine: *fudan no*, usual, common.

fude, a pen: *fude-sashi*, a pen-stand.

fueru, (2) to increase (intrans).

fūfu, husband and wife: *fūta-fūfu*, two married couples.

fuji, the wisteria plant.

fujin, a lady.

Fuji(-san), Fusiyama.

fujiyū, inconvenience: *fujiyū na*, inconvenient.

fūkai deep.

fūkeiki, hard times, trade at a low ebb.

fūkeru, (2) properly to deepen, but scarcely used except in *yo ga fūkeru*, to become late at night; *toshi ga fūkeru*, to grow old. Also to be steeped in (e.g. in wine and lust).

fūku, an auxiliary numeral; see p. 96.

fūku, to blow (e.g. the wind): *fūki-mawasu*, to blow round.

fūkumu, to contain, to include.

fūkurasu, to distend, to swell (trans.).

fūkuro, a bag: *o fūkuro*, a mother, but see p. 229.

fumu, to tread (on): *fumishimeru*, to tread firmly.

fun, a fraction, a tenth part, a minute: *jū-go-fun*, a quarter of an hour.

fune, any kind of boat or ship: *fune ni you*, to be sea-sick.

funinjō, unkind.

(**fun**)**kwazan**, a volcano.

Furansu, France: *Furansu no*, French; *Furansu-jin*, a Frenchman.

fureru, (2) to touch; hence to infringe.

furi, a fall (of rain or snow).

furi, airs, gait, pretence.

furo, a bath: *furo-ba*, a bath-place, a tub.

furokku-kōto, a frock-coat (from the English word).

furoshiki, a cloth used to wrap up parcels in.

furu, to fall,—said only of rain, snow, hail, etc.: *furidasu*, to come on to rain; *furi-komerareru*, to be kept indoors by rain or snow; *furi-komu*, to come into the house (said of rain, etc.).

furu, to brandish: *furi-muku*, to turn and face.

furue-goe, a quivering voice.

furueru, (2) to quiver, to tremble.

furui, old (said only of things): *furu-dōgu*, an old utensil or curio.

furuu, to shake (trans.).

fūseru, (2) to lie down, to go to bed.

fūshigi, a strange thing: *fūshigi na*, strange.

fūshōchi, dissent, objection: *fūshōchi wo iu*, to object.

fusūke, whisky (from Engl.).

fūta, a lid.

fūtago, twins.

fūtari, two persons: *fūtari-mae*, portions for two.

fūta(tsu), two: *fūtatsu-me*, second; *fūtatsu mitsu*, two or three: *fūtatsu oki*, every third (lit. leaving out two).

fūto, suddenly, accidentally.

fūtodoki (na), insolent.

fūton, a bed-quilt.

fūtoru, to grow fat; *fūtotta*, fat.

futsugō, inconvenience: *futsugō na*, inconvenient; less often improper.

futsūka, two days, the second day of the month: *futsūka-me*, the second day.

Futsūkoku, France.

fuyasu, to increase (trans.).

fuyu, winter.

fūzoku, manners, customs.

G.

ga, a postposition; see pp. 57 and 77.

gachō, a tame goose.

gake, a talus, a precipice.

gake, while, during, as *kaeri-gake*, while returning, on the way back.

gakkari, a sort of onomatopoe for bodily exhaustion.

gakkō, a school.

gaku, science, learning.

gaku, a picture (oblong and hard).

gakumon, study, learning: *gakumon suru*, to study.

gakūsha, a learned man.

gakūtai, a band of music.

gaman, patience: *gaman suru*, to be patient.

gan, a wild-goose.

gara, a suffix; see p. 288, foot-note 13.

garasu, glass (from the Dutch word).

garu, a verbal suffix; see p. 119.

Gasshūkoku, the United States.

gasū, see p. 154.

gata, a pluralising particle; see p. 26.

gaten, comprehension, acquiescence: *gaten suru*, to comprehend, to acquiesce; *gaten no ikan*, incomprehensible.

gatera, while, as, by way of.

gedai, a title.

gei, an accomplishment, a trick.

geisha, a singing-girl.

gejo, a maid-servant.

genan, a man-servant.

gen-an, the draft of a document.

gen-in, cause, origin.

genkin, ready money.

genkotsu, the knuckles.

genkwa(n), the entrance to a house, a porch.

genso, an essence, an element, an atom.

genzai, the present time.

geri, diarrhœa.

gerō, a (low-class) man-servant.

gesū, see p. 154.

getsu, a month;—used only in compounds, as *ik-ka-getsu*, one month.

gi, duty, signification, affair.

gin, silver.

ginkō, a bank (for money): *ginkō-shihei*, a bank-note.

giri, only; see *kiri*.

giyaman, glass (the material).

go, five.

go, an honorific prefix; see pp. 220 and 127.

gō, a number, as in *nan-gō no shitsu*? what N^o room (in a hotel or on board ship)?

gō, a district.

gochisō, a feast.

gogo, the afternoon.

Go-gwatsu, May.

go-jō (五常), the five cardinal virtues according to Confucius, viz. *jin*, *gi*, *rei*, *chi*, *shin*, i.e. benevolence, righteousness, propriety, wisdom and sincerity.

go-jū, fifty.

goku, extremely, very.

gokuraku, paradise.

Go-kyō, see p. 404, note 10.

gomen, (properly *go men*), lit. august pardon: *gomen nasai*, please excuse me.

gomi, dust (on things).

gondaiyū, the title of a high official, a kind of vice-minister.

goran nasaru, (irreg.) to deign to look. Occasionally *goranjiru* (3) occurs in the same sense.

goro, time, about, as *kono goro*, now; *san-ji-goro*, about three o'clock.

go-roku, five or six.

gosho, } a palace.
goten, }

gotoki, like, such as.

goto (ni), a suffix meaning each, every.

Gotto, the Christian God; see p. 5.

goza, rush matting.

gozaimasū, to be; see pp. 154 and 198.

gozaru, to be; see p. 154.

gozen, boiled rice, hence a meal.

gu, stupid; see p. 230.

gumpuku, military uniform.

gun, a district.

gunkan, a war-vessel.

gusai, my wife; see p. 230.

gushi, (with honorific prefix *o*), the Court word for hair.

gutto, tightly, suddenly.

guzu-guzu, a word expressive of the sound of complaining or scolding.

gwaikoku, foreign countries, abroad: *gwaikoku-jin*, a foreigner.

gwaimushō, the foreign office.

gwaitō, an overcoat.

gwan-yaku, a pill.

gwatsu, a month; see p. 103.

Gwatsuyōbi, Monday.

gyō, work, business.

H.

ha, a leaf (of a tree).

ha, a tooth: *ha-migaki*, tooth-powder; *ha ga itai*, I have a toothache.

hachi, a bee, a wasp.

hachi, a pot.

hachi, eight.

Hachigwatsu, August.

hachi-jū, eighty.

hadan, breaking off: *hadan suru*, to break off (e. g. intercourse).

haeru, (2) to grow (intrans.).

hagaki, a post-card.

hagane, steel.

hagi, the lespedeza shrub.

haha, a mother; but see p. 229.

ha-hā, oh! I see.

hai, the auxiliary numeral for cupfuls of liquid.

hai, a fly.

hai! same as *he*!

haiken suru, (irreg.) to look respectfully at something belonging to a superior.

hairi-kuchi, an entrance, the way in.

hairu, to go in: *haitte iru*, to be inside.

ha-isha, a dentist.

haishaku suru, (irreg.) to borrow, see p. 226.

haitatsunin, a postman.

haji, shame: *haji wo kaku*, to be put to shame.

hajimari, the beginning.

hajimaru, to begin (intrans.).

hajime, the beginning.

hajimeru, (2) to begin (trans.); conf. bottom of p. 79.

hajimete, (gerund of *hajimeru*), for the first time, never before.

haka, a tomb.

hakama, a kind of wide trousers worn in half full dress.

hakarū, to weigh, to estimate, to plot: *hakarazu*, unintentionally.

haki-dame, a dust-heap.

hakkiri (to), clearly.

hako, a box.

hakobu, to transport, to carry.

haku, to spit, to vomit : *tan wo haki-tsükeru*, to spit at a person and reach him.

haku, to sweep.

haku, to wear or put on the feet or legs.

hakubutsükwan, a museum.

hakurai, imported from abroad : *hakurai-hin*, an imported article.

hakurankwai, an exhibition.

hama, the sea-beach, the strand.

hambun, half : *hambun-chigai*, a difference of half.

ha-migaki, tooth-powder.

hamono, a blade.

han, a clan (in feudal Japan).

han, half : *han-nichi*, half the day ; *han-nigori*, see p. 20 and conf. p. 18 ; *jū-ichi-ji han*, half-past eleven.

han, rice, a meal.

hana, a flower, a blossom : *hana-ike*, a flower-vase ; *hana-yome*, a bride.

hana, the nose : *hana-fūki*, a pocket-handkerchief ; *hana no saki*, the tip of the nose.

hanahada, very.

hanahadashii, excessive, extreme.

hanare-mono, a separate or separable thing.

hanashi, a story, something said or told : *hanashi no tsuide*, àpropos of what was being said.

hanshō, afire-bell.

hanasu, to speak, to tell : *hanashi-kakeru*, to break off in the middle of saying something.

hane, a feather, a wing.

haneru, (2) to splash (as mud); to cut off (as a head).

hanshi, a kind of paper.

haori, a sort of coat worn by the upper and middle classes as half full dress.

happi, a kind of cheap livery-coat worn by servants and coolies.

hara, a moor.

hara, the belly, the womb : *hara ga itai*, I have a stomach-ache ; *hara wo tateru*, to get angry.

hara-kiri, see p. 32.

harau, to clear away ; hence to pay.

hareru, (2) to clear,—said of the sky or clouds.

hari, a pin, a needle.

harigane, wire.

haru, to stick (trans.).

haru, spring(-time).

haruka, afar.

hasami, scissors.

hasamu, to cut with scissors.

hasen, shipwreck : *hasen ni au*, to be shipwrecked.

hashi, chopsticks.

hashi, a bridge.

hashigo, a ladder : *hashigo-dan*, a staircase.

hashira, a post ; see also p. 99.

hashiru, to run.

hasu ni, obliquely.

hata, the side,—e.g. of a canal or of a well.

hata, a flag.

hatachi, twenty years of age.

hatake, a field planted with vegetables.

hatamoto, one of a rank in feudal Japan which came next to that of *daimyō*.

hataraku, to work.

hate-na! well I never ! how extraordinary !

hateru, (2) to finish.

hatsūka, twenty days, the twentieth day of the month.

hato, a pigeon.

hatto, an onomatope for starting,—as with fright or sudden recollection of something forgotten.

haya-goshi, see *koshi*.

hayai, quick, early.

hayaru, to be wide-spread (e.g. a disease), to be fashionable.

hayasu, to grow (trans.),—e.g. a beard.

haya-tsūkegi, a lucifer match.

hazu, necessity, should, ought.

hazukashii, bashful.

hazukashisa, bashfulness.

hazure, the end (e. g. of a village).

he! **hei!** or **hai!** see bottom of p. 210.

hebi, a snake.

hei! same as *he!*

hei, a hedge, a fence.

hei, broken down, effete ; see p. 230.

Heika, Your or His Majesty.

heikin, an average.

heisha, our firm ; see p. 230.

heishi, a soldier, troops.

heitai, a soldier.

hempī, out-of-the way.

hempō, requital : *hempō-gaeshi*, tit for tat.

hen, a change : *hen na*, odd, queer.

hen, a neighbourhood, a locality.

hen, a time (*une fois*).

hen, a section of a book, a treatise.

henji, an answer.

hentō, an answer : *hentō suru*, to answer.

herasu, to diminish (trans.).

heru, to diminish (intrans.).

heru, (2) to pass through.

heta, a bad hand at, unskilful.

heya, a room, a cabin.

hi, the sun, hence a day; *hi ga kureru*, the day is waning, darkness approaching.

hi, fire.

hī, one (in enumeration).

hibachi, a brazier.

hibashi, fire-tongs.

hidari, the left (side).

hidoi, harsh, cruel: *hidoi me ni au*, to experience harsh treatment; *hidoi me ni awaseru*, to treat harshly.

hieru, (2) to be cold.

higasa, a parasol.

higashi, east: *higashi-kita*, north-east; *higashi-minami*, south-east.

hige, the beard: *hige wo hayasu*, to grow one's beard.

hiji, the elbow.

hikaru, to shine, to glitter.

hiku, to pull, to draw, hence to quote: *hiki-dasu*, to draw out; *hiki-nuku*, to draw (e. g. a sword); *hiki-utsuru*, to remove (intrans.), to change house.

hikutsu, servility: *hikutsu na*, servile.

hiki, an auxiliary numeral; see p. 96.

hiki-dashi, a drawer.

hiki-fuda, a circular, an advertisement.

hikkomu, to retire inside.

hikkonuki suru, (irreg.) to draw (a sword.).

hikui, low.

hikyō, cowardice: *hikyō na*, cowardly.

hima, an interval, leisure: *hima wo yaru*, to dismiss, also to allow to go on leave.

hinata, the sun (only in the sense of sunlight): *hinata ye hosu*, to dry in the sun.

hipparikko suru, (irreg.) to pull backwards and forwards.

Hira-gana, a kind of written characters; see p. 8.

hirakeru, (2) to be opened out, to become civilised.

hiraku, to open, to civilise.

hirattai, flat.

hiroi, broad.

hiroi, (with prefix *o*), see p. 216.

hirou, to pick up.

hiru, (3) to dry (intrans.).

hiru, day-time, noon; *hiru (-gozen)*, the midday meal, luncheon; *hiru-sugi*, the afternoon.

hiru-sugi, afternoon.

hisashii, long (of time).

hisō suru, (irreg.) to guard jealously, to treasure up.

hisuru, (irreg.) to compare.

hissori to, quiet, deserted.

hitai, the brow.

hito, a person, a human being: *hito-gara*, personal appearance, a distinguished air; *hito-goroshi*, murder, manslaughter; *hito-me*, public notice; *hito-mezu-rashii*, rare (of visitor's etc.); *ano hito*, he, she.

hitoe, properly one fold; hence single, simple. *Hitoe ni* sometimes means earnestly, only, please.

hitori, one person: *hitori-de ni*, of itself, spontaneously.

hito(tsu), one; sometimes whole, all, same: *hito-ban*, all night long; *hito-me*, one look; *hito-tōri*, generally; *hitotsu michi*, the same road; *hitotsu oki*, alternate.

hitsuyō, indispensable.

hiya, (always with the honorific prefix *o*), cold water. So called at Court and by women.

hiyo, the Court word for a shirt.

hiyori, the weather.

hiza, the knee: *hiza wo tsuku*, to fall on one's knees.

ho, a sail: *ho-bashira*, a mast.

hō, a law, a rule, a usage.

hō, side; see p. 128; *hō ga yoi* (or *ii*), see p. 158.

hōbō, on all sides, everywhere.

hōchō, a knife.

hodo, about, as *nan-ri hodo?* about how many miles?—also as much as, see bottom of p. 129 and p. 131; *hodo naku*, forthwith.

hoeru, (2) to bark.

hōgaku, a direction (point of the compass).

ho-ho-ho! the sound of laughter.

hoka, another place, besides, except: *no hoka ni*, besides;*suru ni hoka wa nai*, there is nothing for it but to.....

hokennin, an underwriter.

hoko, a fork (from the Engl. word).

hōkōnin, a servant.

hokori, dust (in the air).

homburi, regular rain,—not a mere shower.

home, praise.

homeru, (2) to praise.

hon, a book.

hon, an auxiliary numeral; see p. 96.

hone, a bone: *hone ga oreru* or *hone wo oru*, to take a great deal of trouble.

hongoku, one's native country.

honshō, the original and true character.

hontō, truth : *hontō no*, true, real.
hon-ya, a book-store, hence a bookseller.
hon-yaku, a translation: *hon-yaku suru*, to translate.
hōō, a phoenix.
hora(ana) a cave.
horeru, (2) to be in love.
hori, a canal, a moat.
horimono a carving.
horobiru, (3) to be overthrown or ruined.
horobosu, to overthrow, to ruin.
horu, to excavate, to carve.
hōru, to throw.
hoshi, a star.
hoshii, desirous; see p. 57.
hosoi, narrow : *hoso-nagai*, slender.
hōsō, small-pox.
hossuru, (irreg.) to wish.
hosu, to dry (trans.).
hotoke, a Buddha.
hotondo, almost; (with a negative) hardly.
hototogisu, a cuckoo.
hōyū, a friend.
hōzu, an end, a limit.
hyaku, a hundred : *hyaku-man*, a million.
hyaku-manako, a sort of game or show, in which a number of masks are used.
hyakushō, a peasant.

hyōban, rumour, report : *hyōban wo suru*, to gossip.
hyōgi, a conference.
hyoro-hyoro, an onomatope for staggering.
hyorotsūku, to stagger.
hyōtan, a gourd.

I.

i, (oftener *ido*) a well.
ibi, vulg. for *yubi*, a finger.
ichi, one : *ichi-nim-biki*, pulled by one man; *ichi-nin-nori*, accommodating one person.—*Ich*i is used idiomatically, e.g. in *ichi-nichi*, one day, but also the first of the month, all day long; *ichi-nichi oki*, alternate days; *ichi-ban*, number one, but also very, see p. 130; *ichi-ban-kisha*, the first train in the morning.
ichi(-ba), a market(-place).
ido, a well.
ie, no; see p. 210.
ie, a house : *ie no uchi*, indoors.
iezuto, presents brought to those at home by one returning from a journey.
Igirisu, England : *Igirisu no*, English; *Igirisu-jin*, an Englishman.
ii, a corruption of *yoi*, good.
ii-tsūkeru, (2) to order, less often to tell.

ii-yō, a way of saying.
ijiru, to meddle, to tease.
ijō, from thence upwards,
 that and upwards (the Ja-
 panese always reckoning
 inclusively).
ikaga? how?
ikahodo? how much?
ikani, how?
ikari, an anchor.
ikenai, (neg. potent. of *iku*,
 to go) won't do, no go.
iki, the act of going, the
 way there.
iki-gake, while going, on the
 way to.
ikinari, abruptly.
ikioi, strength, force.
ikiru, (3) to live: *ikite iru*,
 to be alive.
iki-tagaru, to want to go.
ik-kon, a glass (of wine.)
iku? how many? *iku-hon?*
iku-mai? *iku-nin?* *iku-*
tabi? etc., see p. 100.
iku, (irreg.) to go; see p. 154:
iki-chigau, to cross and
 miss one another; *iki-*
kaeru, to go and come
 back again; *itte shimau*,
 to go away.
ikura? how much? *ikura ka*,
ikura mo, *ikura de mo*, see
 p. 45; *ikura mo nai*, there
 are hardly any.
ikūsa, war: *ikūsa wo suru*,
 to make war.

iku(tsu)? how many?—*iku-*
tsu mo, *ikutsu de mo*, see
 p. 45.
ima, now: *ima-doki*, now;
ima-sara, now again; *ima*
ni itatte, by this time.
imaimashii, disagreeable.
imo, a potato.
imōto, a younger sister.
ina! nay!
inabikari, lightning.
inai, within the limits of; to-
 wards the interior.
inaka, the country (as op-
 posed to the town).
ine, rice (growing).
Indo, India.
inki, European ink; see p. 5.
inkyō, see p. 338, note 10.
inochi, life.
inoru, to pray.
inshi, a stamp, especially a
 postage-stamp.
inu, a dog.
ippai, one cupful: *ippai na*,
 full.
irai, henceforward.
irasshai, imperative of *iras-*
sharu.
irassharu, (irreg.) see pp. 154
 and 225—6.
ireba, an artificial tooth.
iriyō, needed, necessary.
ireru, (2) to put in, to insert;
 to make (tea); see p. 205.
iri-kunda, complicated.

iri-mame, parched peas.
iro, colour: *iro-iro*, all sorts.
iru, to enter: *iri-komu*, d°.
iru, (3) to be; see pp. 170, 200, 205 and 225.
iru, (3) to shoot.
irui, garments, clothing.
isha, a physician.
ishi, a stone.
ishi-ishi, the Court word for *dango*, a dumpling.
isogashii, busy.
isogi, a hurry.
isogu, to make haste.
issakujitsu, the day before yesterday.
is-shin, one person: *jibun is-shin*, oneself only.
is-sō, a pair.
isu, a chair.
itadaku, to receive; see pp. 181 and 225—6.
itai, painful, hurting.
itameru, (2) to hurt (trans.).
itamu, to hurt (intrans.).
itaru, to reach: *ni itaru made*, down to; *ni itatte*, at.
itasu, to do.
itatte, very.
itchi, union, unison.
ito, a string, thread.
itoma, leave (of absence), dismissal: *mō o itoma itashimasū* (or *mōshimasū*), I must be saying goodbye.

itsu, same as *ichi*, one.
itsu ^P when?—*itsu ka*, *itsu mo*, *itsu de mo*, see p. 210; *itsu made (tatte) mo*, see p. 63; *itsu no ma ni ka*, some time or other.
itsūka, five days, the fifth day of the month.
itsu(tsu), five.
itsuwari, a lie.
ittai, altogether; but sometimes nearly an expletive.
it-tan, once.
it-toki, one hour, once.
iu, (irreg). to say, conf. p. 226: *to iu*, see p. 50; *to ka iu*, see p. 60; *to itte mo*, see p. 167; *ii-dasu*, to say, to express, to enounce; *iu made mo nai*, needless to remark; *ii-kikaseru*, to tell.
iwa, a rock.
iwaba, see p. 166.
iwayuru, see p. 407, Note 20.
iya! nay! no! oh! *iya na*, objectionable; *iya desū yo!* see p. 275, No. 26.
iyagaru, to dislike.
iyo-iyo, more and more.
izure ^P which? in any case (but often a mere expletive): *izure no*, some...or other.

J.

ja, a contraction of *de wa* ;
see pp. 56, 83 and 200.

ja, to be ; see p. 200.

jama, obstruction, impediment : *jama wo suru*, to be in the way ; *o jama*, see pp. 222 and 277.

jari, gravel.

ji, earth, ground.

ji, time, hour, as in *nan-ji* ? what o'clock ? *roku-ji han*, half-past six o'clock.

ji, a written character, specifically a Chinese ideograph.

jibeta, the ground.

jibiki, a dictionary.

jibun, a time, a season.

jibun, self.

jigi, (generally with *o*) a bow (of the head and body).

jigoku, hell.

jiki (ni), immediately.

jikisan, a vassal of sufficiently high rank to be allowed personal access to the Shōgun.

jikō, temperature, the state of the weather.

jikoku, an hour, time, period.

jimbutsu, people, figures (as opposed to scenery, etc.).

jimmin, the people, (of a country).

jin, a person.

jinja, a Shintō temple.

jinka, a human habitation, a house.

jinrikī(sha), a jinrikīsha, i.e. a species of bath-chair pulled by a man.

jinshu, a race of men.

jiro-jiro, furtively, by snatches.

jiron, an opinion, a contention.

jisan suru, (irreg.) to bring (respectful).

jisatsu, suicide : *jisatsu suru*, to commit suicide.

jisetsu, a season, a time.

jishin, self.

jishin, an earthquake.

jishimban, ward-wardens,—a kind of police-office and of policemen, under the Tokugawa régime.

jisho, a dictionary.

jisuru, (irreg.) to refuse.

jiten, a dictionary.

jitsu, truth : *jitsu no*, true.

jiyū, freedom : *jiyū na*, free : *jiyū-seido*, a free government ; *jiyū-seido-ron*, radical opinions.

jō, passion, tenderness.

jō, the auxiliary numeral for mats : *hachi-jō ni roku-jō*, one room of eight mats and another of six.

jō, a lock : *jō wo orosu*, to lock.

jōbu, sturdy, solid, strong.
jō-bukuro, an envelope (for letters.)

jōbu (na), sturdy, strong.

jochū, a maid-servant.

jōdan, a joke: *jōdan wo iu*, to joke; *jōdan-majiri ni*, half-jokingly.

jojo, sandals (in baby language).

jōkisen, a steamer.

jōkisha, a railway train.

jōrei, an official regulation or bye-law.

gorō (commonly, but less correctly *jōrō*), a courtesan.

jōsama, (generally with *o* prefixed), a young lady, Miss, a daughter (honor.).

jōsan, short for *jōsama*.

jōtō, first-class.

jōyaku, an agreement, a treaty.

jōzu, a good hand at, skilful.

jū, the *nigori*'ed form of *chū*; see p. 130.

jū, ten: *jū-man*, a hundred thousand; *jū ni hak-ku* eight or nine out of ten.

juban, a shirt.

jūbun, plenty.

jū-go, fifteen: *jū-go-nichi*, fifteen days, the fifteenth day of the month; *jū-go-roku*, fifteen or sixteen.

Jū-gwatsu, October.

jū-hachi, eighteen; *jū-hachi-*

nichi, eighteen days, the eighteenth day of the month.

jū-ichi, eleven: *jū-ichi-nichi*, eleven days, the eleventh day of the month.

Jū-ichi-gwatsu, November.

jū-jū, over and over again.

jū-ku, nineteen: *jū-ku-nichi*, nineteen days, the nineteenth day of the month.

jumpū, a fair wind.

jun, the regular order or turn.

jū-ni, twelve: *jū-ni nichi*, twelve days, the twelfth day of the month.

Jū-ni-gwatsu, December.

jū-roku, sixteen: *jū-roku-nichi*, sixteen days, the sixteenth day of the month.

jū-san, thirteen: *jū-san-nichi*, thirteen days, the thirteenth day of the month.

jū-shi, fourteen.

jū-shichi, seventeen: *jū-shichi - nichi*, seventeen days, the seventeenth day of the month.

jū-yokka, fourteen days, the fourteenth day of the month.

K.

ka, a mosquito.

ka, an auxiliary numeral; see p. 96.

kaP an interrogative position ; see p. 59 ; *ka mo*, see p. 63.

kabe, a mud wall.

kabe, (with honorific prefix *o*), the Court word for *tōfu*, bean-curd.

kabuseru, (2) to put on to another's head, to impute.

kachin, the Court word for *mochi*, a rice-cake.

kado, a gate ; sometimes an item.

kaeri, the way back : *kaeri-gake ni*, on the way back.

kaeru, a frog.

kaeru, (2) to change (trans.).

kaeru, to return (intrans.), hence to go away.

kaesu, to give back.

kaesu-gaesu, over and over again.

kaette, contrary to what one might have expected.

kagami, a mirror.

kage, shade, shadow, reflection, hence influence : *no kage ni*, in the shadow of, hence behind : *o kage sama*, see p. 281, No. 78—9.

kagen, amount, hence flavour, also the bodily feelings ; conf. bottom of p. 275.

kagi, a key.

kagiri, a limit : *kagiri no nai*, boundless.

kagiru, to limit, to be limited : *ni kagiru*, is not restricted to, not only.

kago, a kind of palanquin.

kahe, coffee (from the Engl. Forrench word).

kai, a shell.

kai-ageru, (2) to buy up ; said of the government ; also to buy at a higher price.

kaihen, the sea-shore.

kaigun, a navy.

kai-inu, a pet dog.

kaijō, the surface of the sea : *kaijō hoken*, marine insurance.

kaiko, a silkworm.

kaikwa, civilisation : *kaikwa suru*, to become civilised.

kaimono, a purchase, shopping.

kaisan, dispersion, adjournment : *kaisan suru*, to disperse.

kaisei, amendment, revision : *kaisei suru*, to revise.

kaishin, reform : *kaishin suru*, to reform.

kaji, a rudder.

kaji, household affairs : *kajimuki*, the state of a household.

kakaru, to hang (intrans.) ; see also p. 196 : *o me ni kakaru*, see p. 65. Sometimes *kakaru* means to cost.

kakari-ai, implication,—e.g.
in a crime.

kakato, the heel.

kake-hiki, bargaining.

kakemono, a hanging scroll.

kakene, an overcharge: *ka-
kene wo iu*, to make an
overcharge.

kakeru, (2) to run.

kakeru, (2) to be flawed or
nicked, to wane.

kakeru, (2) to hang (trans.);
to put; see also p. 196.

kaki, an oyster.

kaki, a persimmon.

Kakka, Your or His Excel-
lency.

kakkoku, all countries, for-
eign countries in general:
kakkoku kōshi, the corps
diplomatique.

kaku, an angle: *kaku-zatō*,
loaf sugar.

kaku, to scratch, hence to
write: *kaki-owaru*, to finish
writing; *kaki-sokonau*, to
make a mistake in writing.

kakubetsu (**no** or **na**), differ-
ent, special.

kakujitsu, every other day.

kakureru, (2) to hide (in-
trans.).

kakūsu, to hide (trans.).

kamau, to have to do with,
to meddle with, to matter:
kamaimasen, it doesn't
matter.

kamben, forbearance, for-
giveness: *kamben-zuyoi*,
patient.

kembutsu, looking at, sight-
seeing, sometimes specta-
tors: *kembutsu suru*, to
go to see (sights, etc.).

kame, a tortoise.

kami, the hair of the head.

kami, above, upper: *o kami*,
the government; *o kami
san*, see *okamisan*.

kami, a Shintō god or god-
dess. By most of the Pro-
testant missionaries this
term has been adopted to
denote the Christian God.

kami (**no ke**), the hair of
the head.

kami, paper: *kami-ire*, a
pocket-book; *kami-maki-
tabako*, a cigarette.

Kamigata, a general designa-
tion for the old capital Kyō-
to and its neighbourhood.

kami-hasami, hair-cutting.

kaminari, thunder.

kamo, a wild-duck.

kampan, the deck of a
vessel.

kampeki, the temper (of a
person): *kampeki ni sawa-
ru*, to irritate one's temper.

kampuku, see *kanshin*.

kamu, to bite.

Kana, the native Japanese
system of writing; see p. 8.

kanagu, metal work, metal fastenings.

kanai, inside a house, all the members of a household; hence a humble word for wife.

kanarazu, positively.

kanau, to correspond, to agree, to eventuate, to succeed.

kan-dan, cold and heat, temperature.

kandankei, a thermometer.

kane, metal, money: *kane-ire*, a purse; *kane-mochi*, a rich man.

kane, a bell.

kaneru, (2) to be unable; see p. 180.

kanete, beforehand, together.

kani, a crab.

kanjiru, (3) to feel.

kanjō, accounts, a bill: *kanjō wo suru*, to do accounts.

kannin, patience: *kannin suru*, to be patient.

kannushi, a Shintō priest.

kanshaku, a quick temper: *kanshaku-mochi*, quick-tempered.

kano, Classical for *ano*, that.

kanshin, admiration, astonishment: *kanshin suru*, to admire, to be astonished at.

kanshu, hot *sake*.

kantei, criticism: *kantei suru*, to judge critically.

kanzashi, a hair-pin.

kanzume(-mono), tinned provisions.

kao, the face: *kao-zoroi*, everybody being present, the full troupe.

kara, a postposition; see p. 61: *kara shite*, see. p. 87.

kara (na), empty.

karada, the body (of any living creature).

karakane, bronze.

karashi, mustard.

karasu, a crow.

kare, Classical for *are*, that: *kare kore*, this, that and the other, more or less, pretty well.

kari-nushi, a debtor.

kariru, (3) to borrow, to hire; conf. p. 226: *kari-kiru*, to hire the whole of.

karonjiru, (3) to think lightly of.

karui, light; hence soft in speaking of water.

karuta, a playing card (from the Spanish *carta*).

kasa, a broad sun-hat, a parasol, an umbrella.

kasa, quantity, amount.

kasamaru, to be piled up, to be repeated.

kasameru, (2) to pile up, to repeat.

kasanete, several times.
again.

kashikoi, awe-inspiring;
also clever.

kashikomaru, to receive
orders respectfully: *kashi-*
komarimashita, all right
Sir!

kashikomu, to reverence.

kashikosa, awe-inspiring-
ness, cleverness.

kashi-nagaya, a *nagaya* to
let (conf. *nagaya*, p. 252,
footnote 3).

kashi-nushi, a creditor.

kashira, the head, a chief,
a superior.

kashi(wa), an oak-tree.

kasu, to lend, to let (e.g. a
house).

kasūteira, see p. 23.

kata, the side of anything,
a direction, hence one side,
one: *kata-ashi*, one foot;
kata-te, one hand; (o) *ka-*
tā, a gentleman, a lady.

kata, a shoulder: *kata-saki*,
d°.

kata-gata, at the same time
as, on the occasion of;
conf. p. 396—7, line 3.

katai, hard, hence strict,
honest.

kata-kage, shade on one
side of the road.

Kata-kana, a kind of written
characters; see p. 8.

kataki, an enemy (private).

katamaru, to grow hard.

katana, a sword: *katana-ya*,
a sword-shop, a dealer in
swords.

katazukeru, (2) to put away.

katchiri, a word expressive
of the sound of clicking.

katō, low class, third class
(on railways, etc.).

katoku, a patrimony.

katsu, to conquer, to win.

katte, will, choice, hence
convenience, hence kitch-
en: *anata no go katte de-*
sū, do as you like; *katte*
narete iru, to know one's
way about a house.

katto, an onomatopoe for
suddenness.

kau, to buy: *kai-kiru*, to
buy up the whole of; *kai-*
mono, a purchase; *kai-*
toru, to buy.

kau, to keep (domestic ani-
mals).

kawa, a river.

kawa, the skin, rind or bark
of anything; leather.

kawai, pet, dear little, poor
little.

kawaku, to get dry: *kawai-*
te iru, to be dry; *nodo ga*
kawakimashita, I am
thirsty.

kawari, a change,—espe-
cially for the worse: *no*
kawari ni, instead of; *so-*
no kawari ni, on the other

- hand, see also bottom of p. 86; *kawari no otoko*, another man (instead of the usual one).
- kawaru**, to change (intrans.).
- kawase-tegata**, a bill of exchange.
- kawazu**, a frog.
- kaya**, a mosquito-net.
- kayas**, vulg. for *kaesu*.
- kayou**, to go backwards and forwards, to attend (e.g. school).
- kaza-kami**, (to) windward.
- kazari**, an ornament.
- kaze**, the wind: *kaze wo hiku*, to catch cold.
- kazoeru**, (2) to count.
- kazu**, a number.
- ke**, a hair, hairs on the human body or on an animal.
- ke!** an interjection; see p. 213.
- kedamono**, a quadruped.
- kega**, a wound: *kega suru*, to be wounded
- keiko**, practice: *keiko wo suru*, to practise.
- keisatsūkwan**, a police officer.
- keishoku**, scenery.
- keizai-gakūsha**, a political economist.
- kekkō (na)**, splendid.
- kemmaku**, the countenance.
- kemono**, a quadruped.
- kemuri**, smoke.
- kemushi**, a caterpillar.
- ken**, the auxiliary numeral for houses.
- Kenchō**, see p. 333.
- kenjutsu**, swordsmanship.
- kenkwa**, a quarrel: *kenkwa suru*, to quarrel.
- kennon**, danger: *kennon na*, dangerous.
- kerai**, a retainer, a follower.
- keru**, (2) to kick, rarely to outdo.
- kesa**, this morning.
- keshikaran**, outrageous, absurd.
- keshiki**, a view, scenery, appearance.
- kesshite**, positively, certainly.
- kessuru**, (irreg.) to decide.
- kesu**, to extinguish, to put out.
- ketchaku**, decision, final resolve: *ketchaku no*, positive, lowest (of a price).
- ketto**, (from Engl. *blanket*), a rug.
- ki**, the spirits (of a person), sometimes intention: *ki ni iru*, to be agreeable to one; *ki no kiita*, quick-witted; *ki wo kikaseru*, to show wit or tact; *ki wo otosu*, to let one's spirits droop; *ki wo tsūkeru*, to pay attention.
- ki**, a tree, wood (the material): *ki no mi*, a fruit, a berry.

kibisho, a tea-pot.
kibun, the bodily feelings.
kichigai (**no**), mad.
kichi-nichi, a lucky day.
kido, a small door, a wicket.
ki-gae, a change of clothes.
kigen, the bodily feelings :
go kigen yō, I wish you
 good health.
kiji, a pheasant.
ki-iroi, yellow.
ki-jōbu, of good cheer, not
 alarmed.
kikai, a machine.
kikaseru, (2) to inform.
kiki-gurushii, ugly (to hear).
kikō, climate, temperature.
kikoeru, (2) to be audible, to
 be able to hear.
kikoku, (your) august coun-
 try.
kiku, a chrysanthemum.
kiku, to hear, to listen; (conf.
 p. 226); hence to ask, to
 enquire, as *kiki ni yaru*, to
 send to enquire; less often
 to have an effect, to act (e. g.
 as a drug): *kiki-sokonau*, to
 hear wrong; *kiki-tsūkeru*,
 to happen to hear, to notice.
kimari, a fixed arrangement :
kimari ga nai, there is no
 rule.
kimi, a prince, a feudal lord ;
 hence you.
kimi, feelings : *kimi ga*
warui, see p. 276, No 33.

kimono, clothes, specifically
 the long upper robe worn
 by the Japanese.
kin, gold, money.
kin, a pound.
kinchaku, a purse : *kincha-
 kû-kiri*, a pickpocket.
kingyo, a goldfish.
kinjitsu, a few days hence.
kinjo, a neighbourhood.
kinjū, birds and beasts.
kinō, yesterday.
kinodoku, (lit. poison of the
 spirit), regret or concern
 felt for others : *o kinodoku
 sama*, see p. 222.
kinsatsu, paper-money.
kinsu, money.
kinu, silk.
Kin-yōbi, Friday.
kinzai, a suburb.
ki-ō, past, former.
kippu, a ticket.
kirai, averse to ; see p. 57.
kirare-zon, see end of pp.
 372—3.
kirau, to dislike.
kire, stuff (for clothes, etc.).
kirei (**na**), pretty, neat, clean.
kireru, (2) to cut (intrans.),
 to snap ; see p. 185.
kiri, a suffix derived from
kiru, to cut, and meaning
 only. It is also pronoun-
 ced *kkiri* and *giri* : *fūtari-
 giri*, only too people, tête-
 à-tête.

kiri, mist.

kirido, a garden-gate.

kiri-doku, see end of pp. 372—3.

kiriritto shita, sharp, well-defined.

kiru, to cut, hence, to kill :
kiri-komu, to cut into;
kiri-korosu, to cut to death; see also p. 196;
kiri-sūteru, to kill and do for; *kiri-tsūkeru*, to cut at.

kiru, (3) to wear, to have or put on (clothes): *ki-kaeru*, to change one's clothes.

kiryō, countenance, looks.

kisaki, an empress or queen consort.

kisama, you; see p. 41.

kiseru, a pipe (for smoking).

kisha, an abbreviated form of *jōkisha*, a railway train.

kishō, spirit, temper: *kishō na*, spirited.

kisoku, a law.

kita, north.

kitanai,
kitanarashii, } dirty.

kitsuenjō, a smoking-room.

kitsune, a fox.

kitto, positively.

ki-yō, handy, clever.

kke, see p. 213.

kkiri, see *kiri*.

ko, an auxiliary numeral; see p. 96.

ko, powder.

ko, a child, the young of any animal; hence used as a prefix to form diminutives, as *kirei*, pretty; *kogirei*, rather pretty.

ko, archaic for *ki* a tree, still used in *ko no ha*, the leaves of trees.

kō, incense.

kō, thus, like this, in this way: *kō iu*, this kind of, such as this; *kō suru to*, if you do this.

kō or **kōkō**, filial piety: *kō wo tsūkusu*, to be very filial.

koban, an obsolete gold coin of an oval shape.

koboreru, (2) to get spilt.

kobosu, to spill.

kochi or **kochira**, here.

kodomo, properly the plural children, but also used for the singular child: *kodomo ga dekiru*, to have children.

koe, the voice: *koe wo kakeru*, to cry out.

kōenchi, a public park.

kogatana, a penknife.

kōgō, an empress or queen consort.

kogoe, a low voice.

kogoto, a scolding: *kogoto wo iu*, to scold.

kogu, to row.

kogusuri, powders (medicine).

kōhi, see *kahe*.

kōhō, public law.

koi, (sexual) love.

koi-guchi, the joint where the sword-handle and scabbard of a sword meet : *koi-guchi wo kiru*, to loosen a sword for use.

kōin, time.

koishi, a pebble.

koitsu, a contraction of *kono yatsu*, this fellow, this rascal.

kojiki, a beggar.

koko, here: *koko ni*, here, but sometimes thereupon, well.

kōkō, filial piety ; conf. *kō*.

kokoera, hereabouts.

kōkoku, an advertisement (in a newspaper).

kokonoka, nine days, the ninth day of the month.

kokono(tsu), nine.

kokoro, the heart (metaph.): *kokoro-arige*, the appearance of a tender passion ; *kokoro-gake*, interest taken in or attention paid to something ; *kokoro-mochi*, the feelings (especially the bodily ones) ; *kokoro-yasui*, intimate, great friends : *kokoro-yoi*, comfortable, well ; *kokoro-zuku*, to notice.

koku, a country ; used only in compounds, as *kikoku*, (your) august country.

kokuō, a king.

kōkwai, repentance, regret : *kōkwai suru*, to repent.

kokyō, lit. the old village, i.e. home, one's native place.

komaru, to be in a quandary, in trouble.

komban, to-night : *komban wa!* see p. 276 and footnote on p. 277.

kome, hulled rice.

komeru, (2) to stuff into.

komori, a nurse, a governess.

kōmori, a bat (animal) : *kōmori(-gasa)*, a European umbrella.

komoru, to be inside something else, to be shut up.

komu, to stuff into ; see also p. 196.

komugi, wheat.

kōmuru, to receive from a superior.

kon, dark blue.

kona, fine powder, flour.

konaida, a short while ago, recently.

konata, hither.

kondate, a bill of fare.

kondo, this time.

kongō, the Court word for *zōri*, sandals.

kon-i, intimate ; friendly.

kon-in, marriage.

konna, this kind of, such as this.

konnichi, to-day : *konnichi wa*, see p. 277, No. 39.

kono, this (adj.).

konrei, a wedding.

konzatsu, confusion.

koppu, a glass (from the Dutch *kop*, a cup).

koraeru, (2) to endure, to bear : *korae-kirenai*, cannot endure any longer.

kore, this (subst.) : *kore kara* or *kori yori*, henceforward. For interjectional use of *kore*, see p. 215.

korera(-byō), cholera (from the English word).

kōri, ice.

koro, a period, a time.

korobasu, to roll (trans.).

korobu, to roll (intrans.).

korosu, to kill.

kōru, to freeze : *kōri-tsūku*, to stick together through freezing, to freeze over.

korya ! see p. 215.

kosaeru, (2) vulg. for *koshi-raeru*.

koseki, old remains, ruins.

kōsen, brokerage, commission.

koshi, (with honorific prefix *mi*) the Court word for sleeping.

koshi, the loins : *koshi wo kakeru*, to sit down ; *koshi ga nukeru*, lit. the loins getting put out of joint, hence

to be crippled,—especially through fright ; *haya-goshi ga nukeru*, have become unable to move through fright.

Kōshi, Confucius.

kōshi, a minister (plenipotentiary or resident).

kōshikwan, an embassy, a legation.

koshi-nuke, lit. one whose loins are out of joint, hence a coward.

koshiraeru, (2) to prepare.

koshō, pepper.

koso, an emphatic particle used to strengthen the word which precedes it.

kosu, to cross (a mountain).

kosui, a lake.

kotaeru, (2) to answer.

kotchi, vulgar for *kochi*, here.

koto, a kind of harp or lyre with thirteen strings.

koto, an (abstract) thing,—not to be confounded with *mono*, a (concrete) thing ; see pp. 35 and 159 : *koto no hoka*, extraordinary, exceptional.

kotoba, a word, a language : *kotoba wo kaesu*, to retort.

kotogotoku, all, altogether.

kotori, a small bird.

kotoshi, this year.

kotowari, a refusal, an excuse.

kotowaru, to refuse, less often to explain, to mention.

kotsun to, with a thump, thud.

kowagaru, to be frightened.

kowai, afraid, also frightful.

kowasu, to break (trans.).

koya, a hut.

koyashi, manure.

kōyō, red (autumn) leaves : *kōyō suru* to turn red (said of the leaves of trees).

koyōji, a tooth-pick.

koyomi, an almanac.

kozashiki, a small room.

kozō, originally a Buddhist acolyte, now any little lad or urchin.

kōzoku, a member of an imperial family.

kozūkai, a low-class servant, a house-coolie; also small expenses: *kozūkai-zeni*, pocket-money.

ku, nine.

kubi, the neck, the head.

kūchi, the mouth, an opening: *kūchi-benkō* (na), glib; *kūchi-nuki*, a cork-screw; *kūchi-yakusoku*, a verbal promise; *kūchi ga kiku*, to be able to speak (e.g. a young child).

kudakeru, (2) to break into pieces (intrans.).

kudaru, to descend.

kudasai, imperative of *kudasaru*.

kudasaru, to condescend; conf. pp. 154 and 226—7.

kudo, verbose, tedious.

kugi, a nail (to fasten things with).

Ku-gwatsu, September.

kujira, a whale.

ku-jū, ninety.

kūki, the air (atmosphere).

kukon, the Court word for *sake*, rice-beer.

kuma, a bear.

kumi, a set, a clique; see also p. 99.

kumo, a spider: *kumo no su*, a spider's web (lit. nest).

kumo, a cloud.

kumoru, to get cloudy; *ku-motte iru*, to be cloudy.

kun, a prince, a lord, also Mr.; see pp. 231—2.—Used ...chiefly in composition, as *sho-kun*, gentlemen, lit. all (you) princes.

kun nasai, see p. 228.

kuni, a country: *o kuni*, your (honourable) country.

kunjū, a crowd: *kunjū suru*, to crowd (intrans.).

kura, a godown (see p. 235).

kurai, rank, hence quantity, about: *dono kurai?* how much?

kurai, dark.

kurasa, darkness.

kurashi, a livelihood : *kura-shi wo tateru*, to gain a livelihood.

kurasu, to spend the time, to live.

kureru, (2) to give ; see pp. 154, 226 and 228.

kureru, (2) to grow dark : *hi ga kureru*, the daylight is waning, it is getting dark.

kurō, trouble, pains : *go kurō sama*, see p. 222.

kuroi, black.

kuro-megane, black goggles.

kuru, (irreg.) to come ; see pp. 142, 171 and 226 : *motte kuru*, to bring ; *totte kuru*, to fetch ; *konaku naru*, to leave off coming.

kuruma, a wheel, anything moved by a wheel, specifically a *jinrikisha* ; *kuruma-ya*, a *jinrikisha*-man.

kurushii, painful, in pain : *kurushi-magire*, distraction caused by pain, terrible throes ; *...mo kurushiku nai*, there is no harm in, may.....

kūsa, a plant, a herb.

kūsai, stinking.

kūsari, a chain.

kūshami, a sneeze : *kūshami wo suru*, to sneeze.

kūshi, a comb.

kūsuri, medicine : *kūsuri ni naru*, to be good for one's health.

kūtabireru, (2) to get tired : *kūtabirete iru*, to be tired.

kutsu, a boot, a shoe : *kutsu-tabi*, socks ; *kutsu-ya*, a boot-maker's shop, hence a boot-maker.

kuttsūku, to stick close to.

kuu, to eat : *kui-taosu*, to cause loss (e.g. to an inn-keeper) by eating food and not paying for it ; *kui-tsū-ku*, to bite (as a dog, etc.).

kuwaeru, (2) to add.

kuwashii, minute, exact.

kuzureru, (2) to crumble, to break to pieces (intrans.).

kwai, a chapter.

kwaidō, a church, a chapel, a meeting-house.

kwairaku, joy, pleasure.

kwaiwa, conversation.

kwaji, a conflagration.

Kwampō, see p. 346, Note 2.

kwan-in, an official.

kwankei, connection, relation, having to do with something else : *kwankei wo tsūkeru*, to pay heed.

kwankōba, a bazaar established for the encouragement of industry.

kwan-zume, tinned (provisions) ; conf. p. 20.

kwashi, any sweetmeat, such as a bonbon, cake or pudding.

Kwayōbi, Tuesday.

kwazai, calamity caused by fire: *kwazai hoken*, fire insurance.

kwazan, a volcano.

kyaku, a guest: *kyakurai*, the advent of guests, a party; *kyakuma*, a drawing-room.

kyaku, the auxiliary numeral for chairs and tables.

kyan-kyan, the sound which dogs make in yelping.

kyōdai, brothers; hence sometimes brothers and sisters.

kyoku, a bureau or subdivision of a government department.

kyokutan, the acme, the *ne plus ultra*.

kyōkwaidō, a church, a chapel, a meeting-house.

kyonen, last year.

kyōshi, a teacher, a missionary.

kyū, rare for *ku*, nine.

kyū (na), sudden.

kyūji, waiting at table, a waiter: *kyūji wo suru*, to wait at table.

kyūjitsu, a holiday.

M

ma, quite; see p. 210.

ma, space, interval, hence a room: *ma ni au*, to be in time; *ma ga warui*, to be a bad opportunity for doing

so, to feel awkward; *ma ni*, sometimes.

mā! see p. 213.

machi, the mercantile quarter of a town, a street: *machi-naka*, the whole street (or town).

machi-dōi, long to wait, tediously long of coming: *o machi-dō sama*, see p. 222.

machigai, a mistake, a misunderstanding: *machigai-rashii*, apparently a mistake.

machigau, to make a mistake, to mistake.

machin, *nux vomica*, strychnine.

mada, still; (with a negative) not yet.

made, a postposition, see p. 62: *made ni*, see p. 81: *sore made no koto*, see pp. 82 and 173.

mado, a window: *mado-ka-ke*, a window-curtain.

mae, before, in front: *mae kara*, beforehand; *hitori-mae*, a portion for one; *san-nim-mae*, portions for three.

mae-mae, a bib (in baby language).

mae-ake, a bib, an apron.

magaru, to bend (intrans.).

mageru, (2) to bend (trans.).

magirakasu, to confuse, to mystify.

mago, a grandchild.
mai, an auxiliary numeral ;
 see p. 97.
mai, a verbal termination,
 see p. 152.
mai, each, every, as in *mai-*
do, each time, always ;
mainichi, every day.
mairu, to come, to go ; conf.
 p. 226.
majiku, see p. 152.
 ...**majiri**, partly, half.
majiwaru, to mix with, to
 associate.
makaru, to go, to come
 (humble): *makari-deru*,
 d°, also to meet with.
makaru, to go down in
 price (intrans.).
makeru, (2) to lose, to be
 beaten (in war or at a
 game); to lower a price:
 (trans.); *o make ni*, into the
 bargain.
make-oshimi, see p. 30.
maki, fire-wood.
maki-tabako, a cigar, some-
 times a cigarette.
makka, very red.
makoto, truth: *makoto no*,
 true.
maku, to sow.
makura, a pillow.
makuwauri, a musk-melon.
mama, step-, as in *mama-*
haha, a step-mother.
mama, way, manner.

mame, beans.
mamma, (generally with
 honorific *o*), rice, food.
man, a myriad, ten thou-
 sand.
mana, (with honorific prefix
o), the Court word for
sakana, fish.
manabu, to practise, to
 study.
mana-ita, a board for clean-
 ing fish on.
mane, imitation: *mane wo*
suru, to imitate, hence
 sometimes to do (in a bad
 sense).
maneku, to invite.
mannaka, the middle.
manzoku, contentment:
manzoku suru, to be con-
 tent.
mappira, quite; only used
 in such apologetic phrases
 as that in p. 278, N° 52.
maru, a word helping to
 form the names of ships,
 as "*Tōkyō Maru*." Its ori-
 gin and signification are
 obscure.
maru de, quite.
marui, round.
masaka, (with a negative)
 hardly, surely not.
ma-seba, absence of space.
massao, perfectly green,
 livid.
massugu, straight.

masū, (irreg.) an honorific verbal suffix; see pp. 144 and 224.

masu, to increase (trans.).

masu-masu, more and more.

mata, again, (with a negative) no more.

matsu, a pine-tree.

matsu, to wait.

matsuri, a festival.

mattaku, quite.

mawaru, to turn (intrans.).

mawasu, to turn (trans.).

mazaru, to be mixed.

mazeru, (2) to mix (trans.).

mazu, in the first place, well.

mazui, nasty to eat.

me, the eyes: *me ga sameru*, to wake (intrans.); *o me ni kakaru*, to have the honour to meet you; *o me ni kakeru*, to have the honour to show you; *hidoi me ni au*, to be harshly treated, *hidoi me ni awaseru*, to treat harshly; *me no chikai*, short-sighted; *me-moto*, the part of the face near the eyes; *me ni tsukanai*, not to notice; *me no tama*, the eye-balls. *Me* is also used to form ordinal numbers, see p. 102.

me, a feminine prefix; see p. 24.

me, a contemptuous suffix; see p. 215.

me-aki, one who can see, not

blind.

megane, spectacles.

meguru, to go round: *meguri-au*, to come across after many adventures.

mei, a name, an inscription; see also p. 97.

meibutsu, the production for which a locality is specially noted.

meigin, a celebrated song or poem.

Meiji, see p. 103.

meijiru, (3) to command.

meisho, a celebrated place.

meiwaku, perplexity, trouble: *meiwaku suru*, to be in perplexity or trouble; (*hito ni*) *meiwaku wo kakeru*, to bring (some one) into trouble.

mekata, weight.

mekiki, a connoisseur.

mekki, plated; e.g. with gold.

mekura, blind.

memboku, the countenance (metaph.): *memboku ga nai*, to feel ashamed.

memma, a mare.

men, (generally *go men*), permission, excuse.

mendō, trouble: *mendō-kū-sai* or *mendō na*, troublesome.

mendori, a hen bird.

menjō, a diploma, a passport.

meshi, boiled rice, a meal.
meshi-mono, clothes (honorific).
meshi-tsūkai, a servant.
messō (na), extravagant.
mesu, female.
mesu, to employ (honorific);—used very widely, e.g. for to put on clothes, to get into a *jintōkisha*: *meshi-agaru*, to eat or drink (honorific); *meshi-tsureru*, to take with one (e. g. a retainer).
metta ni (with a negative), rarely, hardly ever.
mezurashigaru, to think strange, to lionise.
mezurashii, strange, wonderful.
mi, three.
mī, three (in enumeration).
mi, an honorific prefix; see p. 223.
mi, a fruit (generally *ki no mi*).
michi, a road, a way: *michi no ri*, mileage, distance.
michiru, (3) to grow full,—e.g. the moon or the tide (at flood).
midari (ni), in confusion; hence rashly, unduly.
midori, a lightish green.
mieru, (2) to be visible, to appear, to seem; hence sometimes to come: *mienaku naru*, to disappear; to *mi-*

ete, see p. 292, footnote 30.
migi, the right (side): *migi-(t)te* the right hand.
migurushii, ugly (to look at).
mi-harashi, a view (down or over), a prospect.
mihon, a sample.
mijikai, short.
mikado, see p. 33.
mikan, an orange (mandarin).
mikka, three days, the third day of the month.
mimi, the ears: *mimi ni mo kakenai*, won't listen to it; *mimi no tōi*, hard of hearing.
mimizu, an earthworm. Some say *memezu*.
mimochi, conduct, morals, (good or bad).
mina, all: *mina ni narimashita*, see p. 279, No. 60; *mina san*, all the gentlemen, all your people.
minami, south.
minato, a harbour, a port.
minken, popular rights, democracy.
miru, (3) to see, to look, sometimes to try (conf. pp. 172 and 226): *mi-ataru*, to find; *mi-awaseru*, to put off; *mi-dasu*, to discover; *mi-komu*, to see into or through, to estimate; *mi-mawaru*, to look round; *mi-otosu*, to overlook; *mi-*

- sokonau*, to see wrong ; *mi-tariru*, to see enough of ; *mi-toreru*, to be captivated ; *mi-tsūkeru*, to notice.
- mise**, a shop : *mise-saki*, a shop-window.
- miseru**, (2) to show ; conf. p. 226.
- miso**, a kind of bean sauce.
- misoka**, the last day of the month, whether the 30th. or 31st.
- mi(tsu)**, three : *mitsu-go*, a three-year-old child ; *mitsu-ire-ko*, three boxes fitting into each other.
- mitsūke**, a castle gate.
- miya**, see pp. 223—4.
- miyage**, a present, especially one brought by a person returning from a journey.
- miyako**, a capital city.
- mizu**, water ; specifically cold water as opposed to hot, and fresh water as opposed to salt : *mizu-gwashi*, fruit ; *mizu-tsugi*, a water-jug ; *mizu-umi*, a fresh-water lake.
- mo**, a postposition ; see p. 63.
- mo**, mourning.
- mō**, already, still, yet, more, with a neg. verb no more : *mō hitotsu*, one more ; *mō yoroshii*, see p. 280 and footnote.
- mochi**, a kind of rice-cake.
- mochiiru**, (3) to employ.
- mochimashite**, polite for *motte*, both as gerund of *motsu* and as postposition.
- modosu**, to give or send back, to vomit.
- moegi**, dark green.
- mohaya**, same as *mō*.
- moji**, or **monji**, a written character, specifically a Chinese ideograph.
- moji-moji suru**, (irreg.) to be nervous.
- mōkaru**, to be earned or made,—said of money.
- mōke**, profit, gains.
- mokuroku**, a list.
- Mokuyōbi**, Thursday.
- momen**, cotton.
- momiji**, the maple-tree,—celebrated for its red leaves in autumn.
- momo**, a peach.
- mon**, a “cash” (a small copper coin).
- mon**, a gate.
- mon'**, short for *mono*, thing.
- mono**, a (concrete) thing,—not to be confounded with *koto*, an (abstract) thing ; see p. 35 : *mon(o) desu kara*, see p. 87 ; *mono-goto*, each thing (in its turn) ; *mono iu*, to speak.
- mono-oki**, an out-house.
- moppara**, chiefly.
- morau**, to receive ; see also p. 181.

moshi, peradventure, if,
please, excuse me.

Mōshi, Mencius.

mōshi-bun, an objection.

mōshi-wake, an excuse, an
apology.

mōsu, to say (see also p.
224): *mōshi-ageru*, to say
to a superior; *mōshi-age-
kaneru*, not to venture to
say; *mōshi-awaseru*, to
arrange beforehand (e.g. a
meeting); *mōshi-kaneru*,
not to venture to say; *mō-
shi-ukeru*, to receive, to
take in charge; *mōshi-wa-
tasu*, to deliver judgment.

moto, origin, originally,
cause; ...*no moto to naru*,
to cause.

motode, capital (a fund of
money).

motomeru, (2) to search for,
to get.

motsu, to hold, hence to
have: *mochi-ageru*, to lift.

motte, a postposition; see
p. 64: *motte iku*, to carry
away; *motte kuru*, to
bring.

motto, still, more; conf. p.
131.

mottomo, quite, very, hence
quite right or reasonable,
of course: *go mottomo de
gozaimasū*, see p. 221.

moya, mist, fog.

moyō, a pattern.

mu, six.

mū, six (in enumeration).

muchū, (as) in a dream.

muda (*na*), useless.

mugaku, ignorance: *muga-
ku no* or *na*, ignorant.

mugi, a general name for
wheat and barley.

muika, six days, the sixth
day of the month.

mukade, a centipede.

mukaeru, (2) to send for, to
welcome, to marry (a wife).

mukashi, antiquity, old
days.

mukatte (preceded by *ni*),
turning to, towards, to.

mukau, to be opposite to:
ni mukatte, confronting,
towards, to.

muko, a bridegroom, a son-
in-law.

mukō, the opposite side, op-
posite, the other party, he,
she, they: *no mukō ni*, on
the other side, opposite,
beyond.

muku, pure, unalloyed;—
said of metals.

mumei (*no*), anonymous.

muna-moto, same as *mune*.

mune, the chest: *mune ga
warui*, to feel sick.

mune, a roof-ridge; see also
p. 99.

mura, a village.

murasaki, lilac.

muri, unreasonable: *go muri desū*, what you say is unreasonable.

muryō, incalculable, infinite.

mushi, an insect, any small creature that is neither bird, quadruped, nor fish.

mushi, (with honorific prefix *o*), the Court word for *miso*, bean sauce.

musūko, a boy, a son; but see p. 229.

musūme, a girl, a daughter; but see p. 229.

mu(tsu), six.

mutsumashii, friendly, on good terms.

muyami (na), reckless, helter-skelter.

muyō (no), useless.

muzukashii, difficult.

myaku, the pulse: *myaku wo toru*, to feel the pulse.

myōchō, to-morrow morning.

myō (na), wonderful, strange.

myōgonichi, the day after to-morrow.

myōji, a family name.

myōnichi, to-morrow.

N.

n', short for *no*, of; see p. 70.

na, a name, specifically the personal name which corresponds to our "Chris-

tian" name: *na wo tsūkeru*, to give a name.

na, an imperative termination, see p. 151.

na, a negative particle; see p. 152.

na, a particle used to form quasi-adjectives; see p. 121.

nā! an interjection; see p. 214.

nabe, a saucepan.

nada, a reach or stretch of sea along a limited portion of the coast.

nadakai, famous.

nadameru, (2) to pacify.

naderu, (2) to stroke.

nado, properly etcetera, but often used at the end of an enumeration as a sort of expletive; sometimes it may be rendered by such as, or like.

nafuda, a visiting card.

nagai, long.

naga-iki, long life.

nagameru, (2) to gaze.

nagaya, see p. 252, footnote.

nageru, (2) to throw.

nagi, a calm.

naguru, to beat, to thrash.

nagusameru, (2) to console, to cheer.

nai, the "negative adjective; see p. 115: *nai koto wa nai*, see p. 185, ¶ 320.

nai-nai, private, secret.

naka, inside; hence the relations (friendly or otherwise) existing between people: *no naka ni*, inside; *o naka*, a person's inside; *o naka ga sukimashita*, I feel hungry. Sometimes *naka* means all, whole, as *machi-naka*, the whole street.

nakagai, a broker.

nakama, a mate, a comrade.

naka-naka, very: *naka-naka dōmo*, see p. 213.

nakare, see top of p. 152.

naka-yashiki, see p. 360, footnote.

nakereba narimasen, must; see p. 157.

nakōdo, a middleman, a match-maker.

naku, to cry, to sing.

naku naru, to die (lit. to become non-existent).

nama, raw, crude: *nama-byōhō*, see p. 301, N^o 23.

namae, a (person's) name.

namari, lead (the metal).

nama-yoi, half-tipsy.

namban-tetsu, a particular quality of iron, so called because brought to Japan by the "southern barbarians" (*namban*), i.e. the Portuguese or Dutch.

nami, the waves.

nami, ordinary, average: *nami-taitei*, d^o.

nami, a wave.

namida, tears: *namida wo kobosu*, to shed tears.

nan? abbrev. of *nani?* what? *nan de mo*, anything; *nan de mo ka de mo*, anything and everything; *nan-doki?* or *nan-ji?* what o'clock? *nan-nen?* *nan-nin?* *nan-ri?* see p. 101; *nan to ka*, something or other; *nan to naku*, without any assignable cause.

nana(tsu), seven.

nanda, **nandari**, **nandarō**, verbal suffixer, see p. 152.

nando, same as *nado*.

Nankin, China (vulg.).

nanni, popular for *nani*; *nanni mo nai*, there is nothing at all.

nani? what? *nani-bun*, somehow, indeed (but often a mere expletive); *nani ka*, *nan(n)i mo*, *nan(i) de mo*, see p. 45; *nani yori*, more than anything.

nan-nyo, men and women, sex.

nanoka, vulgar for *nanuka*.

nansen, a shipwreck: *nan-sen ni au*, to be shipwrecked.

nanuka, seven days, the seventh day of the month.

nanzo, something, how? what? also used for *nado*.

nao, still, more; see p. 131.
naoru, to get well, to recover (intrans.): *naori-kakaru*, to be on the road to recovery.
naosu, to amend, to rectify, to cure, to change.
nara, short for *naraba*.
nara, an oak-tree.
naraba, see p. 166.
naraberu, (2) to place in a row.
narabu, to be in a row.
narai, a habit, a usage.
narasu, to ring (trans.).
narau, to learn.
nareru, (2) to get accustomed: *narete iru*, to be accustomed.
nari (with honorific prefix *o*), see p. 216.
naru, to ring (intrans.).
naru, to be, a Classical verb now used only in such negative phrases as *ikana-kucha narimasen*, lit. it doesn't be (i.e. do) if I don't go, i.e. I must go.
naru, to become, sometimes to ripen. For such phrases as *o tanomi ni naru*, see p. 224: *nari-kawaru*, to replace.
naruhodo! see p. 213.
narutake, as ... as possible, if possible.
nasai, imperative of *nasaru*.

nasaru, see pp. 154, 224 *et seq.*
nasasō na, apparently non-existent.
nashi, (there) is not; see pp. 109 and 115.
nashi, a pear.
nasu, to do.
natsu, summer.
nawa, a rope.
naze? why? *naze to iu to*, see p. 339, footnote 7.
ne, a root.
ne, price: *ne wo tsūkeru*, to price.
ne or **nē**! an interjection; see p. 214.
nebeya, a bed-room.
nedai, a (European) bed.
nedan, a price.
nedoko, a bed.
negau, to request, to beg; sometimes (in the mouth of the lower classes) to have to do with, to sell to.
negi, an onion.
neko, a cat.
nema, a bedroom.
nemaki, night-clothes.
nembutsu, a kind of Buddhist prayer or litany.
nemui, sleepy.
nen, a year;—used only in compounds, as *tōnen*, this year.
nengō, a “year-name;” see p. 103.

nennei, a doll (in baby language).

neru, (2) to go to bed, to lie down, to sleep : *nete iru*, to be asleep ; *ne-tsūkare-nai*, cannot get to sleep.

netsu, fever.

ne-uchi, value, price.

nezumi, a rat.

ni, a postposition ; see p. 64 : *ni atatte*, *ni itatte*, *ni shitagatte*, *ni taishite*, *ni yotte*, see p. 87.

ni, two : *ni-bai*, double ; *ni-ban*, number two ; *ni-bamme*, the second ; *ni-do*, twice ; *ni-do-me*, the second time ; *ni-wari*, twenty per cent, *ni-wari go-bu*, twenty-five per cent.

nichi, a day (in compounds), as *nichi-nichi*, daily.

Nichiyōbi, Sunday.

nigai, bitter.

nigeha wo ushinau, to lose the power of flight.

nigeru, (2) to run away : *nige-dasu*, to begin to run away.

nigiyaga (na), lively.

nigori, see p. 18 *et seq.*

Ni-gwatsu, February.

Nihon, (less elegantly **Nippon**), Japan : *Nihon-go*, the Japanese language ; *Nihon-jin*, a Japanese ; *Nihon-koku*, Japan ; *Nihon no*, Japanese (adj.).

niji, a rainbow.

ni-jū, twenty.

ni-jū-yokka, twenty-four days, the twenty-fourth day of the month.

nikai, a second storey, upstairs.

nikawa, glue.

niku, flesh, meat : *nikū-sashi*, a fork ; *niku-ya*, a butcher's shop, hence a butcher.

ni(-motsu), luggage, cargo.

nin, a person ;—used only in composition, as *go-nin*, five people.

ningen, a human being.

ningyo, a doll.

ni-nim-biki, pulled by two men.

ni-nin-nori, accommodating two persons ;—said of a jinrikisha.

ninjin, a carrot.

ninsoku, a coolie.

nioi, a smell.

Nippon, see **Nihon**.

niramu, to glare at with the eyes.

niru, (3) to boil (food).

nishi, west : *nishi-kita*, north-west ; *nishi-minami*, south-west.

nishiki, brocade.

ni-tō-biki, pulled by two horses.

niwa, a court-yard, a garden : *niwa-guchi*, the entrance to a garden.

niwatori, the domestic fowl.

no, a postposition; see pp. 67 and 84: *no ni*, see p. 83; for *no* followed by other postpositions, see p. 82; *no nan no*, see p. 406, note 15.

no! an interjection: see p. 214.

nobasu, to stretch (trans.). to put off.

noboru, to go up, to climb.

noboseru, (2) to rush to the head (said of blood).

nochi, after, afterwards: *nochi-hodo*, afterwards, by and by: *nochi-zoi*, a second wife.

nodo, the neck, the throat: *nodo ga kawaku*, to be thirsty.

no(-hara), a moor.

nokorazu, without exception, all; see p. 209.

nokori, a remainder.

nokosu, to leave behind.

nomi, only.

nomi, a flea.

nomu, to drink: *nomi-taosu* to cause loss to a wine-dealer by drinking his liquor and not paying for it: *tabako wo nomu*, to smoke.

nonoshiru, to revile.

nori-te, one who rides (on a horse, in a carriage, etc.).

norou, to curse.

noru, to ride—on a horse, in a vehicle, in a boat, etc. *Notteiru* sometimes means simply to be on: *nori-okureru*, to be too late (for the train, steamer, etc.).

noshi-kakaru, to spring upon.

nozomi, a wish: *nozomi-dōri*, according to wish.

nuguu, to wipe.

nui-bari, a needle.

nuimono, needlework.

nukeru, (2) to slip out, to get pulled out, to get out of joint.

nuku, to pull out (e.g. a cork).

nureru, (2) to get wet: *nurete iru*, to be wet.

nurimono, lacquer-ware.

nuru, to smear, to lacquer.

nurui, lukewarm.

nusumu, to steal.

nuu, to sew.

nyōbō, a wife.

nyoshi, a little girl.

nyotei, an empress or queen regnant.

nozoku, to peep.

nyūhi, expenses: *nyūhi wo kakeru*, to expend money.

O.

o, a tail.

o, an honorific prefix; see pp. 220 *et seq.* and 127.

o, a masculine prefix ; see p. 24.

ō-atari, a great hit.

oba, an aunt.

obāsan, an old lady, granny.

obi, a sash, a belt.

obi-yakasu, to frighten.

oboeru, (2) to remember, to feel, to learn : *oboē-tsūku-su*, to learn thoroughly.

ōchaku, villainous, *ōchaku-mono*, a rascal.

ochiru, (3) to fall.

odayaka na, calm, quiet.

odokasu, to frighten.

ō-doko, a large place.

odoroku, to be astonished, to be afraid : *odoroki-awateru*, to get into a panic.

odoru, to dance.

ōfuku, going and returning : *ōfuku-gippu*, a return ticket.

ōgi, a fan of the opening and shutting kind.

ōgyō suru, (irreg.) lit. to go through sideways, hence to stalk along through, to traverse insolently.

o-ha uchi-karasu, lit. to wither one's tail and wing, i.e. to come down in the world and have nothing left but rags, to be dowdy.

ohayō (better *o hayō*), see p. 280, No. 75 and footnote.

ōhei, insolence, arrogance.

ōi, plentiful ; see p. 247 : *ōi ni*, very.

oide, (properly *o ide*, i.e. honourable exit), see pp. 225—6.

oi-oi, gradually.

oira, a very vulgar word for we.

oi-sen, money spent on pursuing some one.

oishii, nice to eat.

oi-yaru, to drive away.

oji, an uncle.

ojiisan, an old gentleman, grandpapa.

ōjiru, (3) to correspond, to answer, to suit.

oka, a mound.

ōkami, a wolf.

okamisan, a married woman of the lower or lower middle class, Mrs. It might also be written *o kami san*.

okashii or **okashi na**, absurd, laughable.

ōkata, for the most part, probably.

oki, the offing, out at sea.

ōkii or **ōki na**, large : *ōki ni*, very.

okiru, (3) to rise, to get up ; *oki-agaru*, to rise up (e.g. from the ground).

ōkisa, size.

ōkizu, a severe wound.

okkakeru, (2) to pursue.

okkasan, a mother, *mama*; see p. 229—230.

okonai, conduct, behaviour.

okonau, to practise (e.g. virtue).

okoru, to arise, to take place.

okoru, to get angry: *okori-dasu*, to begin to get angry.

okosu, to rouse, to raise.

oku, to put; see p. 172.

oku, a hundred thousand.

oku, the inner part or recesses of anything,—e.g. of a mountain range.

okureru, (2) to be too late, not to be in time.

okuri-jō, an invoice, a bill of lading.

okuru, to send, to give, to accompany, to see off; also to spend (time).

okūsama, } a married woman
okūsan, } of the upper class,
my lady, Lady, Mrs.; conf.
p. 229.

omae, you; see p. 41.

omma, a stallion.

omocha, a toy.

omoi, heavy.

omoi, thought, hence affection: *omoi no hoka*, unexpectedly.

omoi-gake-nai, unexpected.

omonjiru, (3) to esteem greatly.

omoshiroi, amusing, interesting.

omoshiromi, (a certain amount of) fun.

omoshirosa, amusement, fun, interest, the amount or degree of amusement.

omotai, heavy.

omote, the front: *omote-muki*, outwardly, official.

omou, to think: *omoi-dasu*, to call to mind; *omoi-kiru*, to make up one's mind; *omoi-tatsu*, to resolve; *omoi-yaru*, to call to mind; *omoi-yoran*, unexpected.

omowareru, see p. 179, N. B.

ōmugi, barley.

on, kindness: *on wo shiranai*, to be ungrateful.

on, an honorific prefix; see p. 223.

onaji, the same.

ondori, a cock bird.

oni, a devil, a goblin.

onna, a woman: *onna no ko*, a girl.

onore, self; also you (insulting).

onsen, a hot spring.

ora, see p. 40.

ōrai, going and coming, a thoroughfare: *ōrai-dome*, no thoroughfare: conf. p. 20.

Oranda, Holland.

ore, see p. 40.

oreru, (2) to break (intrans.).

ori, an occasion, a time;
ori-ori, from time to time.

ori-au, to be in certain mutual relations, e. g. *ori-aima-sen*, they do not get on well together.

orifūshi, on a certain occasion, just then.

oriru, (3) to descend.

Orosha, Russia.

orosoka na, remiss.

orosu, to lower, hence to launch.

oru, to be ; see pp. 170, 200 and 225.

oru, to break (trans.).

osameru, (2) to pacify, hence to govern; also to put away.

ō-sawagi, confusion, a hubbub.

ō-sawagi, a great row.

ōse, something said (honor.).

oshie, a doctrine, a religion.

oshieru, (2) to teach, to show how.

oshi-gami, blotting-paper.

oshii, regrettable: *oshii koto desū ne!* what a pity!

oshimu, to regret, to grudge.

osoi, late.

osoreru, (2) to fear: *osore-iru*, to be filled with dread.

osoroshii, frightful.

ossharu, see p. 226, N. B.

osu, male.

oto, a sound, a noise: *oto ga suru*, there is a noise.

otoko, a man: *otoko-buri*, a manly air; *otoko no ko*, a boy.

otona, a grown-up person.

otonashii, good (of a child), quiet.

ōtono, the mikado's palace, a feudal lord.

otosu, to let fall.

ototoi, the day before yesterday.

ototoshi, the year before last.

otōto, a younger brother.

ototsan, a father, papa; see pp. 229-230.

otto, a husband; but see p. 229.

ō-warai, a good laugh.

oya, a parent: *oya-ko*, parents and children: *oya-ko-ra-shii*, like or suitable to parents and children.

oyaji, a father; see p. 229.

oya(-oya)! an exclamation of great surprise, used chiefly by women.

oyobosu, to cause to reach, to extend to (trans.).

oyobu, to reach (intrans.): *sore ni wa oyobimasen*, no need to do that.

oyogu, to swim.

ōzara, a dish (large plate).

ōzei, a crowd.

P.

pan, bread, see bottom of p.

212: *pan-ya*, a bakery,
hence a baker.

pata(t)to, flop, bang.

penshiru, a pencil (from the
Engl. word).

pika-pika, } with a flash,
pikatto, } glitteringly.

R.

ra, a particle; see p. 26.

rai, thunder.

rai, next (in composition),
as *rainen*, next year.

rambō, uproarious conduct :
rambō na, wild, riotous ;
rambō-nin, a turbulent
fellow.

rampu, a lamp (from the
Engl. word): *rampu wo*
tsūkeru, to light a lamp.

ramune, lemonade (from the
Engl. word).

rasha, woollen cloth.

rashii, a suffix; see p. 119.

rei, ceremonies, politeness,
thanks: *o rei wo iu*, to
thank.

rei, a precedent, an example.

reifuku, full dress, dress
clothes.

reishu, cold *sake*.

rekishi, history.

renga, a brick.

renjū, a company, associ-
ates.

ri, a Japanese league of
nearly 2½ miles English.

rieki, profit.

rikken-seiji, constitutional
government.

rikō (na), 'cute, intelligent.

riku, rare for *roku*, six.

rikugun, an army.

rikutsu, a reason; arguing
(often in a bad sense):
rikutsu wo iu, to quibble.

ringo, an apple.

rinjin, a neighbour.

rinshoku, stinginess.

rippa (na), splendid.

rippuku, anger: *rippuku*
suru, to get angry.

ro, an imperative termina-
tion, see p. 151.

rō, an upper storey with a
gallery.

roji, an alley.

rōjin, an old man: *go rōjin*,
your father.

rōka, a passage (in a house),
a corridor.

roku, six.

Roku-gwatsu, June.

roku-jū, sixty.

Rōmaji, the Roman alpha-
bet.

romei, lit. dew life, hence a
scanty livelihood: *romei*
wo tsunagu, to eke out a
subsistence.

ron, argument, opinion.

Rongo, see p. 302, N^o 30.

rōnin, a wandering *samurai* who served no particular lord.

ronjiru, (3) to argue: *ronji-tateru*, to start an idea.

ronrigaku, logic.

rōshi, death in prison: *rōshi suru*, to die in prison.

rōsoku, a candle.

rō(ya), prison.

rusu, absent: *rusu-ban*, a care-taker; *rusu-chū*, while absent.

ryō, a dragon.

ryō, both, as in *ryō-nin*, both people; *ryō-te*, both hands.

ryōji, a consul: *ryōjikwan*, a consulate.

ryōken, judgment, intention, sometimes excuse.

ryokō, a journey: (*ryokō-menjō*), a passport.

ryōri, cooking: *ryōri-nin*, a cook; *ryōri-ya*, a restaurant; *ryōri wo suru*, to cook.

ryōshin, both parents.

ryūkō, prevalence, fashion; *ryūkōbyō*, an epidemic disease; *ryūkō suru*, to be in fashion, to prevail.

Ryūkyū, the Loochoo Islands.

S.

sa! or **sā!** an interjection; see p. 214.

sabaki, a judicial decision.
sabaku, to manage, to decide the merits of.

sabishii, lonely, dull.

sadamaru, to be fixed, settled.

sadameru, (2) to fix, to settle.

sadameshi, positively, surely.

sae, even (adv.), if only.

saeru, (2) to be clear and cold, hence calm and skilful.

sagaru, to descend, hence to go away.

sagasu, to seek.

sageru, (2) to lower, to hang down (trans.).

sai, a humble word for wife: *sai-shi*, wife and children.

saikun, an honorific word for wife, conf. p. 229.

sairei, a religious festival.

saisoku, urging on: *saisoku suru*, to urge on, to hurry up (trans.).

saiwai, good luck, happiness.

saizen, the very beginning, before.

saji, a spoon: *saji wo toru*, to practise as a physician; see p. 378, footnote.

saka, a hill, an ascent.

sakan (na), prosperous.

sakana, anything taken with *sake*, hence more especially fish.

sakarau, to resist.

sakate, a tip (to a servant, etc.)

sakazuki, a *sake*-cup.

sake, rice-beer; also strong liquors in general: *sake ni you*, to get tipsy.

sakebu, to yell.

saki, front, before, on ahead, further, a cape: *o saki*, see p. 223; *saki sama*, the gentleman at the other end.

saki-hodo, previously, a short while ago.

sakki, emph. for *saki*.

sakkon, yesterday and to-day.

saku, to blossom.

saku, last (in composition), as *sakuban*, last night; *sakujitsu*, yesterday; *sakunnen*, last year.

sakura, a cherry-tree.

sama, way, fashion; also Mr., Mrs., Miss; see pp. 231 and 222: *sama-zama*, all sorts.

samasu, to cool (trans.).

samatage, a hindrance: *samatage wo suru*, to hinder.

samatageru, (2) to hinder.

sam-bai, treble.

sameru, (2) to cool (intrans.), to fade: *me ga sameru*, to wake.

samui, cold;—said only of

the weather or of one's own feelings.

samusa, coldness, the degree of cold.

samurai, a gentleman of the military caste under the feudal system.

samushii, lonely, dull.

san, three: *sam-bu*, three per cent; *san-do*, thrice; *sando-me*, the third time; *sannim-mae*, portions for three; *san-wari*, thirty per cent; *san-wari go-bu*, thirty-five per cent.

san, short for *sama*; see pp. 231—2.

san, a mountain, (in composition), as *Fuji-san*, Mount Fuji.

San-gwatsu, March.

san-jū, thirty.

sankei suru, (irreg.) to go to a temple for worship.

sansei suru, (irreg.) to second (a motion), to approve.

sappari, quite, (with a negative) not at all.

sara, a plate.

saru, a monkey.

saru, to leave (a place), hence to be distant from.

sasa, bamboo-grass.

sasai, a trifle: *sasai na* (or *no*), trifling.

sasayaku, to whisper.

saseru, (2) to cause to do, to let.

sashitaru, a word of the Written Language. meaning special, particular.

sasou, to take along with one, to invite: *sasoi-dasu*, d°.

sasshiru, (3) to guess.

sasu, to thrust, to sting; to carry (e.g. a sword): *sashi-ageru*, to present (to a superior); *sashi-dasu*, to thrust forward; *sashi-ireguchi*, the opening (of a post-box, etc).

sasuga (ni), even so, even such, howsoever.

sata, an order, a decision, information.

sate, well! (at the beginning of a sentence).

sato, a village.

satō, sugar.

satori, comprehension, discernment of (religious) truth: *satori wo hiraku*, to come to a knowledge of the truth.

satsu, a volume.

satsu, paper money: *satsu-ire*, a pocket-book.

Satsuma-imo, a sweet potato.

sawagasu, to disturb, to make turbulent.

sawagi, a fuss, a row.

sawaru, to strike or clash against.

sayō, (a contraction of *sono yō*, that way) so: *sayō de*

gozaimasū, that is so, yes; *sayō de gozaimasen*, no.

sayōnara, goodbye; conf. p. 206 and 396, footnote.

sazo, indeed, surely.

segare, a humble word for son; conf. p. 229.

sei, a family name.

sei, cause, effect.

sei, stature: *sei no hikui*, short (of stature); *sei no takai*, tall.

sei-daku, surds and sonants; see p. 19, footnote.

seido, government, political forms or constitution.

seifu, a government.

seiki, a century.

seishitsu, character, disposition.

Seisho, the Holy Scriptures.

sei-sui, see p. 31.

sei-u-kei, a barometer.

Seiyō, Western or European countries generally, Europe, America: *Seiyō-jin*, a European, an American; *Seiyō-zūkuri*, foreign-built.

sekai, } the world: *seken naseken*, } *rete iru*, to be used to the ways of the world.

seki, a cough: *seki ga deru*, to cough.

seki, a barrier: *seki-mori*, a guard at a barrier.

sekitan, coal.

sekkaku, special pains, signal kindness, on purpose.

sekken, thrift, economy: *sek-ken wo okonau*, to be thrifty.
sekkyō, a (Buddhist) sermon.

semai, narrow, small.

semete, at least, at most.

sen, a thousand.

sen, a cent.

senaka, the back (of the body).

sendō, the master of a junk, hence a boatman.

senjitsu, the other day.

senkoku, a little while (in hours) ago.

senrei, baptism *senrei wo ukeru*, to be baptised.

senro, a line of railway.

sensaku, research: *sensaku suru*, to make researches.

sensei, an elder, a teacher, hence you; see p. 43.

sensu, see *ōgi*.

sentaku, the washing of clothes: *sentaku-ya*, a washerman; *sentaku suru*, to wash (clothes).

senzo, an ancestor.

seppuku, the same as *hara-kiri*, see p. 32.

seri-uri, an auction.

sessha, I, lit. the awkward person.

setomono, porcelain.

setsu, an occasion, a time.

setsu, an opinion.

setsu, awkward; see p. 230.

setta, sandals soled with leather: *setta-baki*, wearing such sandals.

settaku, my house; see p. 230.

sewa, help: *sewa ni naru*, to be helped by; *sewa ga yakeru*, to be busy and anxious: *sewa wo suru* (or *yaku*), to help; *-o sewa sama*, see p. 282, No. 88.

sha, a company, a society, a firm.

shaberi, chatter, a chatter-box.

shaberu, to chatter.

shabon, soap, (from the Spanish *jabon*).

shafu, a *jirikisha*-man.

shain, a partner in a firm, a member of a society.

Shaka Sama, see p. 231.

shake, (properly *sake*) a salmon.

shakkin, a debt.

shaku, a foot (measurement).

shakwai, (a) society.

shamisen, (properly *sami-sen*), a kind of banjo.

shappo, a hat (from the French *chapeau*).

shasetsu, a leading article.

shashin, a photograph: *shashin-basami*, a photograph-holder or frame; *shashin-ya*, a photographer.

shatsu, a shirt (from the Engl. word).

shi, death.
shi, four.
shi, a Chinese poem.
shi, a postposition; see p. 71.
shi-awase, good fortune, lucky.
shiba, turf, grass.
shibaraku, some time (whether short or long): *makoto ni shibaraku*, see bottom of p. 241.
shibaru, to tie.
shibashi, a short while.
shi-bun no ichi, a quarter($\frac{1}{4}$).
shichi, seven.
Shichi-gwatsu, July.
shichi-jū, seventy.
shichimotsu, something pawned, a mortgage.
shichū, (the middle of) the streets.
shidai, arrangement, state, hence according to: *shidai ni*, according to, gradually.
shigai, a corpse.
shigi, a snipe.
shi-go, four or five.
shigoku, extremely, very.
Shi-gwatsu, April.
shihainin, the manager of a commercial house.
shi-hō hap-pō, all (lit. four and eight) sides.
shihon, capital (a fund of money).
shiite, urgently, with violence.

shijū, constantly.
shi-jū, forty.
shika, (with a neg.), see *shikya*.
shikaku, four sides: *shikaku na* or *no*, square.
shikaru, to scold.
shikashi, but.
shikata, a way of doing: *shikata ga nai*, there is nothing to be done, no help for it; see also p. 132.
shiki-mono, lit. a spread thing, hence a carpet, a table-cloth, etc.
shikiri (ni), perpetually.
shikkari, firm, tight: *shikkari shita*, firm.
shikken, see p. 332, note 3.
shi-komu, to put into, to arrange inside.
shikwan, an official.
shikya, (with a neg.), nothing but, only. Many pronounce *shika*.
shima, an island.
shimai, the end: *mō shimai*, see p. 279, No 63.
shimatsu, the beginning and end, the whole of any affair.
shimau, to finish; see p. 173.
shimbun, news, a newspaper: *shimbun-ya*, a newspaper shop, hence a newspaper man.
shimbunshi, a newspaper.
shimeppoi, damp.

shimeru, (2) to fasten, to close, hence to put or have on round the waist, *shime-kiru*, to close up, to shut to.

shimo, (hoar-)frost; *shimo-doke*, a thaw; *shimo ga furu*, to freeze.

shimo, below.

shimpai, anxiety, sorrow: *shimpai suru*, to be anxious or troubled; *shimpai ni naru*, to become anxious.

shimpo, progress: *shimpo suru*, to progress.

shimpu, a father,—by birth, not by adoption; *go shimpu (sama)*, your father.

shin, new, (in composition), as *shinnen*, the new year.

shin, the heart; hence the wick of a lamp.

shin (no), true, real.

shina, a kind, hence more frequently an article, goods: *shina-mono*, d°.

Shina, China: *Shina-jin*, a Chinaman.

shin-ai, family affection.

shinchū, brass: *shinchū-zūkuri*, arranged or fastened with brass.

shindai, an estate, property: *shindai-kagiri ni naru*, to become bankrupt.

shinja, a believer.

shinjiru, (3) to believe.

shinjō suru, (irreg.) to present respectfully to a superior; see pp. 11 and 226.

shinki (na), new.

shinkō, belief: *shinkō suru*, to believe.

shinnen, the new year.

shinrui, a relation, a kinsman.

shinsetsu, kindness: *shinsetsu na*, kind.

Shintō, the name of the aboriginal religion of the Japanese, prior to the introduction of Buddhism. It means "the way of the gods."

shinuru, (irreg.) to die; see p. 155: *shini-sokonau*, barely to escape death.

shinzō, (with honorific *go* prefixed), a married woman of the upper middle class, Mrs.

shinzu-beki, credible.

shio, salt, salt water, the tide.

shirase, an intimation, an announcement.

shiraseru, (2) to inform.

shireta, self-evident.

shirimochi wo tsūku, to fall down in a sitting position.

shira, short for *shiran*, don't know.

shira-ga, white hair: conf. p. 22.

shira-giku, a white chrysanthemum.

shiro, a castle.
shiroi, white.
shiromi, a tinge of whiteness.
shiromono, merchandise.
shirosa, whiteness, the degree of whiteness.
shiru, to know : *shirenai*, can't tell.
Shi-sho, see p. 404, note 10.
shishō, a teacher.
shisoku, (with honorific prefix *go*) your son; conf. p. 229.
shison, a descendant.
shīta, the under or lower part of anything, downstairs : *no shita ni*, below, underneath; *shīta no hō*, the bottom, beneath.
shītagau, to follow, to conform, to obey : *ni shītagatte*, according to,
shītagi, under-clothing.
shītaku, preparations : *shī-taku wo suru*, to prepare.
shītan, sandal-wood.
shītashii, intimate, friendly.
shīta-zara, a saucer.
shīta-zubon, drawers (under-clothing).
shitsu, a room, a cabin.
shitsurei, rudeness : *shitsurei (na)*, rude.
shiyāgaru, equivalent to *suru*, *yagaru* being a contemptuous and vulgar suffix, and *ā* for *a* adding

to the lowness of the expression.
shiyō, a way of doing : *shiyō ga nai*, there is no help for it, nothing to be done; see, also p. 132.
shizen, spontaneity : *shizen no*, spontaneous, natural.
shizuka (na), quiet.
shizumaru, to quiet down (intrans.).
shizumu, to sink (intrans.).
sho, all; —used only in composition, as *shokoku*, all countries.
shōbai, trade : *shōbai-gara*, the nature of a trade, appropriate to a certain trade.
shōchi, consent, assent, comprehension : *shōchi suru*, to consent, etc.
shōgun, the title (meaning literally generalissimo) of the *de facto* military rulers of Japan from the end of the twelfth century to 1868.
Shō-gwatsu, January.
shōji, the wood and paper or glass slides which enclose a Japanese room.
shoji suru, (irreg.) to possess.
shōjiki, honesty : *shōjiki na*, honest.
shōjiru, (3) to produce, to be produced, to arise.
shoken, reading (books) : *shoken suru*, to read.

shoki, a secretary.
shōko, a proof.
shokuma, a dining-room,
shokumotsu, food.
shokun, all you gentlemen,
 Sirs.
shomin, all men, every one.
shomotsu a book.
shōnin, a merchant, a dealer.
shosei, a student.
shōsei, I, lit. junior.
shosen, after all, at last.
shōsetsu, a novel.
shōsho, a certificate.
shōyu, soy (our word comes
 from the Jap.).
shu, the auxiliary numeral
 for poems.
shu, same as *sake*.
shu, a pluralising particle;
 see p. 26.
shū, a province, a country.
shubiki, a boundary line on
 a map: *shubiki-gwai*,
 outside treaty limits; *shu-*
biki-nai, inside treaty
 limits.
shujin, the master of a
 household.
shūkan, a week.
shūki, a stench: *shūki-dome*,
 a disinfectant.
shukkin, going to official
 work: *shukkin suru*, to go
 to office.
shūku, a post-town.
shūkwai, a meeting.

shūkyō, } a sect, a religion.
shūmon, }
shurui, a sort.
shūsen, assistance: *shūsen*
wo suru, to assist.
shu-shoku, wine and lust.
shusshō, birth.
shutchō, going to business:
shutchō suru, to go to one's
 store, etc.
shūto, a father-in-law.
shūtome, a mother-in-law.
shuttatsu, starting, depar-
 ture: *shuttatsu suru*, to
 start.
so, rough; see p. 230.
sō, (a contraction of *sayō*, it-
 self a contr. of *sono yō*)
 like that, in that way, so:
sō da or *sō desū*, that is so,
 yes; *sō desū ka?*, is that
 so? indeed? *sō ja nai*, or
sō ja gozaimasen, that is
 not so, no; *sō iu*, that
 kind of, such as that: *sō*
ka mo, *sō ka to*, see p.
 283, Nos. 100 and 101: *sō*
kō, this, that and the other;
sō sa! yes indeed; *sō wa*
ikan, that won't do.
sō, the auxiliary numeral for
 boats and ships.
sō, a termination of quasi-
 adjectives, see p. 121; also
 used separately, see p. 164.
soba, alongside.
sōba, the market price, cur-
 rent rate.

socha, inferior tea.

sochi or *sochira*, there.

sōdan, consultation : *sōdan suru*, to hold a consultation.

sodateru, (2) to bring up.

sodatsu, to be brought up, to grow up.

sōdō, a row, a tumult.

sohan, see bottom of p. 230.

sōhō, both sides.

sōji, cleansing : *sōji wo suru*, to cleanse.

soko, there.

soko, the bottom (e.g. of a lake) : *soko-bie*, an under-chill.

sokoera, thereabouts.

soku, the auxiliary numeral for all sorts of foot-gear.

somatsu, coarseness : *somatsu na*, coarse, rude.

someru, (2) to dye.

sōmoku, herbs and trees, vegetation.

son, loss, especially pecuniary loss.

son, a village,—the auxiliary numeral for *mura*, village.

sonata, you.

sonjiru, (3) to spoil (trans. and intrans.).

sonna, that kind of, such as that : *sonna ni*, so (much).

sonnara (for *sō nara*), if that is so, well then.

sono, that (adj.) : *sono hō*, you (in legal parlance).

sonshitsu, pecuniary loss.

sōō, suitability, a fair amount : *sōō na*, fit, proper.

sora, the sky : *sora-iro*, sky-blue.

sore, that (subst.), see p. 44 : *sore de wa*, that being so, then ; *sore kara*, after that, and then, next. For the interjectional use of *sore*, see p. 215.

soroban, an abacus.

soroe, a match, a set ; see also p. 99.

soroeru, (2) to put in order, to arrange.

sorou, to be in order, to be all in their places.

soro-soro, leisurely, slowly.

sorya ! see p. 215.

sōryō, the eldest son.

sōshiki, a funeral.

sōshite, having done so, and (then) ; conf. p. 206.

sōsō, coarseness : *o sōsō sama*, excuse the coarseness of my poor entertainment.

soto, the exterior, out-of-doors : *no soto ni*, outside of.

sotto, gently ; also used for *chotto*, a little.

sozei, taxes, imposts.

sōzōshii, noisy.

su, vinegar.

sū, a number.

suberu, (2) to slide, to slip.

sube-sube shita, smooth.

subete, altogether, all.

sude ni, already.

sue, the end or tip of a thing.

sueru, (2) to set, to place.

sugi, past, after.

sugi, the cryptomeria tree.

sugiru, (3) to exceed. Suffix-
ed to an adjective or verb,
it may be rendered by too
or too much, as *yo-sugiru*,
to be too good; *nomi-sugi-
ru*, to drink too much.

sugu (ni or to), immediately.

suidō, an aqueduct.

suifu, a seaman, a common
sailor.

suikwa, a water-melon.

suimono, soup.

suiryō, a conjecture: *suiryō
suru*, to suppose.

suishō, a crystal.

Suiyōbi, Wednesday.

suji, a line; see also p. 100.

sūki, fond; see p. 57.

sukkari, quite, completely;
(with a negative), not at
all.

sūkoburu, very.

sūkoshi, a little.

sūku, to be empty.

sūkunai, few, scarce; see pp.
246—7.

sumai, a residence.

sumau, to reside.

sumasu, to conclude (trans.).

sumi, charcoal, Indian ink.

sumō, wrestling: *sumō wo
toru*, to wrestle.

sumpō, dimensions.

sumu, to dwell.

sumu, to finish. The nega-
tive *suman* sometimes
means to be improper.

sun, an inch.

sūna, sand.

sunawachi, namely.

sūnen, many years.

suppa-nuki suru, (irreg.) to
draw one's sword at ran-
dom (as a swashbuckler).

suppai, sour.

surari to, } smoothly,
sura-sura to, } without more
ado.

suribi, a match (for striking).

suru, (irreg.) to do, to make;
see especially pp. 143, 200
and 226; also pp. 174 and
189; *shi-kakeru*, to leave
half done; *suru to*, at
beginning of sentence, see
p. 340, note 9; *shite miru
to*, see p. 341, note 14: *to
sureba*, see p. 408, note
22.

suru, to rub. Used also in-
correctly for *soru*, to shave,
as *hige wo soru* or *suru*,
to shave.

susugi-sentaku, the washing
of clothes.

susugu, to rinse, to cleanse.
susūki, the eulalia grass.
susumeru, (2) to urge, to offer.
susumu, to advance (in-trans.).
sūteru, (2) to throw away.
suu, to suck.
suwaru, to squat (Japanese fashion).
suzu, tin.
suzume, a sparrow.
suzuri-bako, an ink-box.
suzushii, cool.

T

ta, a suffix denoting past time; see p. 150.
ta, other: *sono ta*, besides that.
ta, a rice-field.
tabako, tobacco (from the Europ. word): *tabako-ire*, a tobacco-pouch; *tabako wo nomu*, to smoke.
taberu, (2) to eat: conf. p. 226.
tabemono, food.
tabi, a time (*une fois*): *tabi-tabi*, often: *iku tabi*? how many times? *iku tabi mo*, any number of times, however often.
tabi, a journey; *tabi ye deru*, to go on a journey.
tabun, a good deal, most; hence probably.

tachi, a pluralising suffix; see p. 26.
tachi-giki, eavesdropping: *tachi-giki suru*, to eavesdrop.
tada, only, simply.
tadaima, immediately.
tagai (ni), mutually: *o tagai (sama) ni*, see p. 401, footnote 3.
tagaru, a verbal suffix; see p. 119.
tai, an adjective termination, see p. 149.
taigai, for the most part.
taihen, lit. a great change, hence very, awfully.
taihō, a cannon.
taikō, a title of honour,—rarely applied to any but the Taikō Hideyoshi, the practical ruler of Japan at the end of the sixteenth century.
taiko-isha, a quack physician.
taikutsu, tedium: *taikutsu suru*, to feel bored.
taimatsu, a torch.
taira (na), flat.
taisetu, importance: *tai-setsu na*, important.
taishi, a crown-prince.
taishita, important.
taisō, greatly, much, very.
tasshiru, (3) to reach.
taisuru, (irreg.) to be opposite to: *ni taishite*, vis-à-vis, to.

taitei, for the most part, generally, average.

taiyō, the sun.

takai, high, hence dear (in price).

takara, a treasure.

take, a bamboo.

take, a mountain peak.

taki, a waterfall.

tako, a kite (toy).

taku, a house, hence a humble term for husband.

taku, to light (the fire), to cook (rice).

takūsan, much, many, plenty: *mō takusan*, that is plenty, I don't want any more: conf. bottom of p. 56.

tama, a ball, a bead, a jewel.

tamago, an egg.

tamaru, to endure: *tamara-nai* sometimes=too, see p. 282, No. 87.

tamashii, the soul.

tamau, to deign; conf. p. 227.

tame, sake: *no tame ni*, for the sake of, because of, in order to: *tame ni naru*, to be profitable.

tamotsu, to keep (trans.).

tan, saliva, phlegm: *tan wo haku*, to spit.

tana, a shelf.

tane, a seed, something to do something else with, the wherewithal.

tani, a valley.

tanin, another person, a stranger.

tanomu, to rely on, to apply to, to ask. See also p. 224: *o tanomi mōshimasū*, see p. 297, N^o 12.

tanoshimi, joy, pleasure.

tansu, a cabinet, a chest of drawers.

taoreru, (2) to fall over.

tara, a cod-fish.

tara(ba), a verbal suffix, see p. 150.

taredo(mo), a verbal suffix, see p. 150.

tari, a verbal suffix, see p. 150.

tariru, (3) to suffice, to be enough.

tarō, a verbal suffix, see p. 150.

taru, a Classical particle, contracted from *to aru*, = being (that), as: *bushi taru mono*, one who is a warrior.

tasshi, a notification.

tasūkaru, to be saved; see p. 181.

tasūkeru, (2) to save, to help.

tataku, to knock: *tataki-tsūkeru*, to knock on (to).

tatami, a mat.

tatamu, to pile up.

tateru, (2) to set up, to build.

tateru, (2) to be able to stand (intrans.).

tatoe, a comparison, a metaphor.

tatoeba, for instance.

tatsu, a dragon.

tatsu, to stand up, to rise, to sit up (of a dog), to depart: *tachi-kaeru*, to go back; *tachi-kakeru*, to begin to start; *tachi-yoru*, to look in at.

tatta, vulg. and emphatic for *tada*.

tattobu, to honour, to venerate.

tattoi, venerable, worshipful.

tattosa, venerableness.

tazuneru, (2) to ask, to enquire, to visit.

te, the termination of the gerund, see p. 149: *te mo*, see p. 167.

te, the hand, the arm, hence handwriting. Sometimes in compounds it means person, as in *nori-te*, lit. riders, i.e. the passengers in an omnibus, railway-carriage, etc.

tebukuro, a glove.

techō, a note-book.

tefuda, a visiting card.

tēfuru, a table (from the Dutch *tafel*).

tegami, a letter.

tegarui, easy, slight, not troublesome.

tei, a state (of things).

teishi, incorrect for the next.

teishu, the master of a house, a husband; conf. p. 229.

teki, an enemy (public).

teki suru, (irreg.) to be appropriate.

teki, a drop.

tema, trouble: *tema ga torenu*, to take time.

temae, front; hence you, also I, conf. p. 41.

temmongaku, astronomy.

tempen, a sign in the heavens.

Tempō, a *nengō* or "year-name," which lasted from A.D. 1830 to 1844; hence an oval copper coin with a hole in the middle, struck during that period.

ten, the sky, heaven.

ten, a point.

Tenjiku, India.

tenjō, a ceiling.

tenka, the world, the empire (of Japan).

tenki, the weather: *o tenki*, d°, also specifically fine weather; *tenki-tsugō*, the state of the weather.

tennensō, small-pox.

tennō, the *mikado*.

tenshi, the *mikado*; see p. 231.

Tenshō, see p. 350, footnote.

Tenshu, God (of Roman Catholics) : *Tenshudō*, a Catholic church ; *Tenshukyō*, Roman Catholicism.
tensui-oke, a rain-tub.
tentaku, changing house.
tentō, (*o tentō sama*), the sun (vulg.).
tenugui, a towel.
teppō, a gun: *teppō wo utsu*, to fire a gun ; *teppō-mizu*, soda-water.
tera, a Buddhist temple.
teru, to shine.
tesūki, leisure, nothing to do.
tētē, to receive (in baby language).
tetsu, iron : *tetsubin*, a kettle ; *tetsudō*, a railroad ; *tetsudō-basha*, a street-car, a tram.
tezuma, jugglery.
to, a door.
to, ten (in compounds).
to, a postposition ; see p. 71 : *to ka*, see p. 60 ; *to mo* and *to itte mo*, see pp. 74 and 167 ; *to mo kaku mo*, see p. 284 ; *to suru*, see p. 203.
tō, a pagoda.
tō, ten.
tō, the, that ; see p. 74, ¶ 78.
tō, an auxiliary numeral ; see p. 97.
tobu, to jump, to fly : *tobi-agaru*, to fly up ; *tobi-ko-*

mu, to jump or fly in ; *tobi-kosu*, to jump across.
tōbutsu-ya, a general shop,—where groceries, etc., are sold.
tōchaku, arrival : *tōchaku suru*, to arrive.
tochi, a locality, a place, soil.
tochū, on the road, by the way.
tōdai, a lamp-stand, a candle-stick.
todana, a cupboard.
todoke, a report.
todokeru, (2) to send, to give notice, to report.
todomaru, to stop, to stay (intrans.).
todome, a stop, a pause, the coup de grâce : *todome wo sasu*, to give the coup de grâce.
todomeru, (2) to stop (trans.).
tōfu, bean-curd.
toga, fault, blame.
togame, blame.
tōge, a mountain pass.
tōgetsu, this month.
togire, temporary cessation.
tohōmonai, outrageous, extortionate.
tōi, far, distant.
toji, the binding of a book.
tōji, the present time.
tojiru, (3) to bind (a book).
tojiru, (3) to close (trans.).

tōka, ten days, the tenth day of the month.

tokaku, see *tomokakumo*.

tokei, a clock, a watch.

tokeru, (2) to melt (intrans.).

toki, time, hence when (conjunction): *toki-doki*, often.

Toki ni at the beginning of a sentence often means no more than well.

tōki, porcelain.

to(k)kuri, a bottle.

toko, an abbreviation of *tokoro*, place.

tokonoma, an alcove.

tokoro, a place, see also bottom of p. 161; used also as a kind of relative particle, see p. 54: *tokoro ga*, still, yet, and see p. 237; *to shita tokoro ga*, see p. 288, N^o 12; *tokoro ye*, just as, whereas (e.g. near top of pp. 358—9); *tokoro-dokoro*, here and there, in many places.

tokoro-gaki, an address (written).

toku, to loosen, to unfasten: *toki-akasu*, to explain.

toku, profit, efficacy.

toku, to melt (trans.).

tokuhon, a reading book.

tomai, an auxiliary numeral, see p. 100.

tomaru, to stop, to stay (intrans.).

tome-bari, a pin.

tō-megane, a telescope.

tomeru, (2), to stop, to stay (trans.).

tomo, a companion, a follower: *o tomo suru*, to accompany.

tomodachi, a companion, a friend.

tomokaku(mo), in any case, be that as it may.

tōmorokoshi, Indian corn.

tomurai, a funeral.

tonari, next door.

tonda, {absurd, awful,
tondemonai, {excessively.

tōnen, this year.

tōnin, the person in question.

tonogo, a man, a gentleman, a husband.

tonto (mo), altogether; (with a negative) not at all. *Ton to* sometimes means thud.

toraeru, (2) to seize, to arrest.

toreru, (2) to take (intrans.), to be able to take.

tori, a bird, especially the domestic fowl.

tōri, a thoroughfare, a street, a way: *kono tōri*, in this way, like this.

tori-atsūkai, management, treatment.

tori-aezu, forthwith.

tori mo naosazu, nothing more nor less than, just, exactly.

tori-maki wo suru, to keep the ball of conversation rolling, to entertain skillfully.

tōrō, a stationary (e.g. a stone) lantern.

toru, to take: *tori ni iku*, to go for; *tori ni kuru*, to come for; *tori ni yaru*, to send for; *tori-atsūkan*, to undertake, to manage; *tori-chigaeru*, to confuse; *tori-kaeru*, to exchange; *tori-motsu*, to arrange; ... *ni totte*, with regard to.

tōru, to pass through, to pass by: *tōri-kakaru*, to happen to pass by.

tosan, the ascent of a mountain: *tosan suru*, to ascend a mountain.

toshi, a year, hence age: *toshi wo toru*, to grow old.

tōshi, the act of doing something right through.

toshiyori (no), old. (said only of people).

tōsu, to put or let through, to admit (e. g. a guest): *o tōshi mōse*, see p. 281, bottom.

totan, zinc.

tote, a postposition; see p. 73.

totemo, anyhow, at any price (metaph.); (with a neg.) not at all, by no means.

tōtō, at last.

tōzen, right, proper.

tsuba, the guard of a sword.

tsubaki, a camellia-tree.

tsubu, a grain,—e.g. of rice.

tsūchi, earth: *tsūchi-yaki*, earthenware.

tsugi (no), the next.

tsugō, the sum total; also convenience, certain reasons: *tsugō no yoi*, convenient; *tsugō no warui*, inconvenient; *go tsugō shidai*, according to your convenience; *tsugō ga dekimasū*, see p. 287, No. 5.

tsugu, to join (trans.), to follow, to succeed to (a patrimony); also to pour into.

tsui (ni), at last.

tsuide, occasion, àpropos: *no tsuide ni*, àpropos of.

tsuitachi, the first day of the month.

tsuite, (preceded by *ni*) according to, owing to: *tsuite iku*, to follow.

tsuiyasu, to spend, to squander.

tsuji, a cross-road.

tsūji, an interpreter, interpreting.

tsūka, a hilt.

tsūkaeru, (2) to serve.

tsūkai, a message, a messenger: *tsūkai no mono*, a messenger.

tsūkai-michi, a means of making use of.

tsūkamaeru, (2) to catch.

tsūkamatsuru, to do (a self-depreciatory word); conf. p. 273, foot-note 2.

tsūkau, to use, to employ.

tsūkawas, to give, to send.

tsūkegi, a lucifer match.

tsūkeru, (2) to fix, to affix, hence to set down in writing, to add: *tsūke-agaru*, to be puffed up with pride.

tsūki, the moon, a month: *tsūki-zue*, the end of the month; *tsūki ga agaru*, the moon rises.

tsūki-ai, intercourse.

tsūki-atari, the end of a road where one must turn either to the right or to the left.

tsūki-ataru, see **tsūku**.

tsūkiru, (3) to come to an end, to be exhausted.

tsūkō, passing through, a thoroughfare: *tsūkō suru*, to pass through or along.

tsūku, to push, to shove: *tsūki-ataru*, to collide, to come to the end (of a street).

tsūku, to stick (intrans.): *tsūki-sou*, to accompany.

tsūkue, a table, specifically a very low Japanese writing-table.

tsūkunen, listlessness, gaping.

tsūkuru, to make, to compose.

tsūkusu, to exhaust, to do to the utmost.

tsūku-tsūku, attentively.

tsuma, a wife; but see p. 229.

tsumaran(ai), worthless, trifling.

tsumari, at last, in the long run.

tsumazuku, to stumble.

tsume, a finger or toe nail, a claw.

tsumeru, (2) to stuff, pack, or squeeze into *tsumeyoru*, to draw near.

tsumetai, cold (to the touch).

tsumi, a sin, a crime; *tsumi no nai*, innocent; *tsumi suru*, to punish.

tsumini, cargo.

tsumori, an intention: *tsumori-gaki*, a written estimate.

tsumuri, (preceded by *o*), the head (honorific).

tsunagu, to fasten, to tie up.

tsune (ni), generally.

tsuno, a horn.

tsunoru, to collect (trans.), to levy, to increase or grow violent.

tsurai, disagreeable, unsympathetic.

tsure, a companion. *Nigo-ri*'ed and used as a suffix, it means together, as *fūfuzure* the husband and wife together.

tsureru, (2) to take with one: *tsurete kuru*, to bring '(a person).

tsuredatsu, to go together.

tsūrei, the general precedent, the usual plan.

tsuru, a stork.

tsuru, to hang (e.g. a mosquito-net).

tsuru, to angle, to catch fish with a line and hook.

tsutsuji, an azalea.

tsutsumi(-mono), a parcel.

tsutsumu, to wrap up.

tsūyō, circulation: *tsūyō suru*, to circulate (as money).

tsuyoi, strong.

tsuyu, dew: *o tsuyu*, soup.

tte, for *tote*; see p. 73.

U

uba, a wet-nurse.

ubau, to steal.

uchi, the inside, hence a house, hence a humble term for husband: *no uchi ni*, inside, in. *Uchi ni* sometimes means while. For *uchi* helping to form superlatives, see p. 130.

uchiki, retiring, bashful.

uchiwa, a fan of the kind that does not open and shut.

ude, the arm.

uderu, (2) to boil,—e.g. an egg.

udonko, flour, meal.

ue, the top of anything; conf. p. 233: *no ue ni*, above, on. Sometimes it means circumstances or nature, as *kami no mi ue*, the nature of the gods.

ue-bōsō, vaccination.

ueki, a garden plant: *ueki-ya*, a gardener.

ueru, (2) to plant.

ugokasu, to move (trans.).

ugoku, to move (intrans.).

uguisu, a nightingale.

uji, a surname, hence Mr.

ukagau, to enquire, to ask, to listen to, to go to see (a person).

ukeru, (2) to receive; conf. p. 226: *uke-au*, to guarantee; *uke-toru*, to take delivery, to receive.

uketamawaru, a humble word for to hear; conf. p. 226.

uketori, a receipt.

ūma, a horse.

ūmai, nice to eat, tasty.

ūmamma, food (in baby language); conf. p. 216, footnote.

ūmareru, (2) to be born.

ūmare-tsūki, by birth; hence the character or disposition.

ūme, a plum-tree: *ūme-mi*, going to see the plum-blossoms.

umi, the sea: *umi-be*, the sea-shore.

un, luck: *un no yoi*, lucky; *un no warui*, unlucky.

unazuku, to nod.

unchin, freight(-money).

undō, bodily exercise: *undō-dama*, cup-and-ball.

ura, the back or reverse side of anything.

urayamashigarū, to envy (not in a bad sense).

urayamashii, enviable.

ureru, (2) to sell (intrans.), to be able to sell.

ureshii, joyful.

ureshigarū, to feel joyful.

uri, a melon.

uru, to sell (trans.): *uri-sabaku*, to sell off.

urusai, troublesome, a bother.

urushi, lacquer.

usagi, a hare.

ushi, a cow, a bull, an ox.

ushinau, to lose.

ushiro, the back or hinder part of anything: *no ushiro ni*, at the back of, behind.

uso, a lie, a falsehood: *uso wo iu*, to lie.

usuberi, rush matting bound with a hemp edging.

usui, light (in colour or consistence): *usu-akai*, pink; *usu-gurai*, dusk.

uta, a Japanese (as opposed to a Chinese) poem, a song.

utagai, a doubt: *utagai wo okosu*, to raise a question.

utau, to sing.

utcharu, to throw away, to disregard: *utchatte oku*, d^o.

utsu, to strike, to hit: *teppō wo utsu*, to fire a gun. It is sometimes used as a meaningless and omittable prefix in compound verbs, as (*uchi*-)*tsuredatsu*, to go along together.

utsusu, to remove (trans.).

uttaeru, (2) to go to law about, to appeal.

uwa-gaki, an address (on an envelope, etc.).

uwagi, an overcoat, a coat.

uwagutsu, a slipper.

uwasa, talk about a person, gossip, rumour: *uwasa wo suru*, to talk about.

uwo, a fish.

uyamau, to reverence.

uya-uyashii, awe-inspiring.

uzura, a quail.

W

wa, a separative particle ;
see p. 74; also pp. 174,
233 and 246.

wa, an auxiliary numeral ;
see p. 97.

wa, a wheel.

wabi, an apology.

wabiru, (3) to lament, to
apologise.

waboku, peace.

waga, see p. 44.

waka-danna, the son of the
master of the house.

wakai, young.

wakari, understanding : *wa-
kari no hayai*, quick-
witted.

wakari-nikui, hard to un-
derstand.

wakari-yasui, easy to under-
stand.

wakaru, to understand : *wa-
kari-kiru*, to come to a
clear understanding.

wakasu, to boil (trans.); said
of water.

wakatsu, to discern.

wake, a reason, a cause : *dō
iu wake de?* why?

wakeru, (2) to divide : *wake-
ataeru*, to distribute in
appropriate shares.

wakete, specially.

waki, the side of anything,
sometimes elsewhere : *no
waki ni*, at the side of,
beside.

wakimaeru, (2) to discrimi-
nate, to comprehend.

wampaku (*na*), naughty.

wan, a bowl.

wan-wan, bow-wow. Child-
ren call dogs so.

waraji, a kind of straw
sandals used only out-of-
doors.

warau, to laugh.

ware, I (in Classical par-
lance).

warui, bad, hence some-
times ugly.

waru-kūchi, bad language.

waru-mono, a worthless fel-
low, a ruffian.

Wasei, made in Japan.

washi, a vulgar contraction
of *watakūshi*, I.

wasure-mono, something
forgotten.

wasureru, (2) to forget.

watakūshi, selfishness,
hence I : *watakūshi-domo*,
we, people like me, I.

wataru, to cross (a river).

watashi, a somewhat vulgar
contraction of *watakū-
shi*, I.

watasu, to hand over.

waza to, on purpose.

wazawai, a calamity.

wazuka, a trifle: *wazuka ni*, only, nothing but.

wo, a postposition; see p. 78; also pp. 178 and 234.

woba, see p. 83.

Y.

ya, a termination signifying house, see p. 35.

ya, a postposition; see p. 80; also, pp. 76 and 174.

yā, eight (in enumeration).

yaban, a barbarian: *yaban no* or *na*, barbarian.

yado, a dwelling-place, a hotel; hence a humble word for husband: *yadoya*, a hotel.

yagate, forthwith.

yagu, bed-clothes.

yahari, also.

yai! halloa!

yakamashii, noisy, hence given to fault-finding.

yakedo, a burn.

yakeru, (2) to burn (intrans.).

yakimochi, jealousy.

yakkai, assistance; see also p. 278, No. 49.

yaku, to burn, (trans.) to roast, to toast, to bake.

yaku, usefulness, service: *yaku ni tatsu*, to be of use.

yakunin, an official.

yakūsha, an actor.

yakūsho, a public office.

yakūsoku, an agreement, a promise.

yakwai, an evening party.

yama, a mountain, a hill, sometimes dishonest speculation: *yama-michi*, a mountain path.

yamame, a kind of trout.

yamashi, a dishonest speculator, a charlatan.

Yamato, the name of one of the central provinces of Japan; hence by extension Japan itself.

yameru, (2) to put a stop to.

yamu wo ezu, unavoidably.

yanagi, a willow-tree.

yane, a roof: *yane-bune*, a house-boat.

yappari, emph. for *yahari*.

yaru, to send, conf. pp. 175 and 226: *yatte miru*, to try (one's hand at).

yasai(-mono), vegetables.

yasashii, easy, gentle.

yaseru, (2) to grow thin; *yasete iru*, to be thin; *yaseta*, thin.

yashiki, a nobleman's mansion, also a "compound."

yashiro, a Shintō temple.

yashoku, (late) dinner.

Yaso, Jesus: *Yasokyō* or *Yasoshū*, (Protestant) Christianity; *Yasokyōshi*, a (Protestant) missionary.

yasui, cheap, easy.
yasumi-bi, a holiday.
yasumu, to rest, to go to bed : *o yasumi nasai*, goodnight.
yatou, to hire, to engage.
yatsu, a (low) fellow.
ya(tsu), eight.
yawarakai or **yawaraka na**, soft.
yaya mo sureba, apt to, liable to, if one does not take care.
ye, a postposition ; see p. 80.
yo! an interjection, see pp. 151 and 215.
yo, the night : *yo ni iru*, to become dark.
yō, four (in enumeration).
yō, business.
yō, appearance, way, kind : *yō ni*, to, so that ; see p. 247.
yo-ake, dawn.
Yō-Bei, (better *Ō-Bei*) Europe and America.
yobō, a precaution.
yobu, to call : *yobi-dasu*, to summon ; *yobi-kaesu*, to call back.
yōfuku, European clothes.
yohodo, plenty, a lot, very.
yoi, good, hence handsome.
yōji, a tooth-brush : less correctly a tooth-pick : *yōji-ire*, a tooth-pick-holder.

yo-jō-han, (a room) four mats and a half (in size).
yōka, eight days, the eighth day of the month.
yōkan, a kind of sweetmeat made of beans and sugar.
yokei, superfluity ; (with a negative) not very, not much ; see p. 132.
yōki, the weather.
yokka, four days, the fourth day of the month.
yoko, cross, athwart : *yoko-chō*, a side street (whether cross or parallel).
yokogiru, to cross.
yokome, a side glance.
yokomoji, European written characters, Roman letters.
yokosu, to send hither.
yoku, well, hence often.
yome, a bride, a daughter-in-law : *yome ni yaru*, to give (a girl) in marriage.
yomu, to read : *uta wo yomu*, to compose (Jap.) poetry.
yondokoronai, inevitable.
yone, hulled rice.
yo (no naka), the world : *yo wo okuru*, to spend one's life, to make a living.
yopparai, a drunkard.
yopparau, to be intoxicated.
yoppodo, emph. for *yohodo*.
yoppite, all night long.
yor, a postposition ; see p. 81 ; also pp. 129 and 233.

yoroi, armour.

yorokeru, (2) to reel.

yorokobi, joy.

yorokobu, to rejoice.

Yōroppa, Europe.

yoroshii, good : *mō yoroshii*, all right, no more required; ... *de yoroshii*, ... will do well enough; *yoroshiku mōshimasū*, see p. 297.

yoru, the night.

yoru, to select : *yoridasu*, d^o.

yoru, to lean on, to rely; hence to look in at, to stop at for a short time : *ni yotte*, owing to.

yosasō (na), having a good appearance.

yoshi, good, all right; conf. p. 109: *yoshi-ashi*, see p. 31.

yoso, elsewhere.

yosu, to leave off, to abstain from, to put an end to.

yōsu, appearance, circumstances.

yo-sugiru, to be too good.

yo(tsu), four.

yottari, four persons.

yotte, for that reason : *ni yotte*, owing to.

yowai, weak.

yōyaku, } barely, at last.
yōyō, }

yu, hot water, a hot bath : *yu wo sasu*, to pour in hot water.

yubi, a finger, a toe.

yūbin, the post : *yūbin-kyōku*, a post-office; *yūbin-zei*, postage.

yūdachi, a shower.

yūgata, twilight, evening.

yuinō, gifts exchanged on betrothal.

yuka, the floor.

yūkata, see *yūgata*.

yūkei, the evening landscape, twilight.

yuki, snow.

yukkuri, leisurely, slowly.

yūkyō, pleasure.

yume, a dream; *yume wo miru*, to dream.

yumi, a bow : *yumi-ya*, a bow and arrows.

yūrei, a ghost.

yureru, (2) to shake (intrans.).

yuri, a lily.

yurui, loose.

yururi (to), leisurely : *go yururi to*, see p. 128.

yūrusu, to allow.

yūsan, a picnic.

yūshi, a bravo.

yūshoku, (late) dinner.

yūshō-reppai, the survival of the fittest.

yu, to bind up or do (the hair).

yūyū to, nonchalantly.

Z.

zampatsu, hair-cutting.

zannen, regret.

zashiki, a room.

zasshi, a magazine, a review.

ze, see p. 215.

zehi, right {^{and}_{or} wrong; hence positively.

zeikwan, a custom-house.

zen, (always with honorific *o*), see p. 223.

zen, before; (in compounds), as *shi-go-nen-zen*, four or five years ago.

zen-aku, good {^{and}_{or} evil.

zeni, coin, coppers.

zentorumen, a corruption of the word gentlemen.

zetchō, the summit of a mountain.

zo, an interjection; see p. 215.

zōhei-kyoku, a mint.

zombun, a sentiment: *zombun ni suru*, to do as one likes (with a thing).

zonji, knowledge; used in such phrases as *go zonji desū ka?* do you know? *zonji-nagara*, I must own that.

zonjiru, (3) to know.

zōri, a kind of straw sandals worn indoors.

zōsa, difficulty: generally with a negative, as *zōsa ga nai*, there is no difficulty.

zotto suru, to start with surprise; also to be natural or pleasant.

zubon, trowsers.

zuibun, a good deal, pretty (adv.).

zure, see *tsure*.

zutsu, (one, etc.) at a time.

zutsū, a headache: *zutsū ga suru*, to have a headache.

zutto, straight, quite, a great deal.

SUBJECTS TREATED.

(Subjects having only Japanese names, such as the *Kana*, the *Nigori*, and the various Postpositions, are not inserted here. They must be looked up in the Japanese-English Vocabulary, pp. 410 *et seq.*)

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AND

CORRECTIONS.

p. 7, line 3 from bottom.—*Yō-Bei* is rare; *Ō-Bei* is to be preferred.

p. 16.—To the remarks on the letter *W* add: “Note that *w* is pronounced *exactly* as in English. Care should therefore be taken by French, German and other continental students not to mispronounce it as *v*,—not to say, for instance, as so many do, (murdering alike the consonants and the vowels) *Ōdavāra* for *Odawara*.”

p. 33, line 11.—For “mouth,” read “door.”

p. 67.—To what is here said on the subject of the postposition *no*, add that *no* is also used in apposition, thus: *Kerai no Tōsūke*, “his retainer Tōsūke.”

p. 100, ¶ 162.—Mr. Aston has pointed out to me in conversation that the agglutinated suffix is not *ri*, but *tari*, as still found in *yo(t)tari*. In the case of *hitori* (for *hito-tari*) and of *fūtari* (for *futa-tari*), the syllable *ta* of *tari* has been lost.

p. 104, line 18.—For *nanoka*, which is vulgar and local, it is advisable to substitute the standard form *nanuka*.

p. 109, line 5.—Add “and in the case of *gotoki*, ‘like,’ ‘similar.’”

p. 154, line 9.—Add “and *ossharu*, to deign to say.”

p. 160, line 3 of Jap. example.—For *iûbe-ki* read *iu-beki*.

p. 177, line 9 from bottom.—For “last exercise” read “**¶ 455.**”

p. 214, line 5 from bottom (small type). For *Now* read *No* (the Japanese postposition *no*).

p. 263, word 7. For “hrad,” read “hard.”

p. 265, s.e. “mortage.” *Shichimotsu* is to be preferred to *shichimono*.

p. 328, line 10. For “collect,” read “select.”

p. 334, footnote 7. Read thus: “*Oshimi* here=*oshimu hito*, ‘a grudging person;’ *shirazu* is not the negative gerund of *shiru*, but its Classical ‘conclusive negative present,’ which=Colloquial *shiranai*.”

p. 348, line 3. For *zukûshi* read *zûkuri*.

THE END.

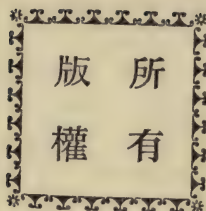
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